

# THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

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## WANTED—A COMPOSER FOR THE ORGAN.

By H. H. STATHAM.

THERE is no intention to imply, by the above heading, that there are not many contemporary writers for the grandest of instruments whose productions are well worth the serious study of the player and the serious attention of the listener. One of the most gifted among our native writers for the organ we have unhappily recently lost, one who never wrote carelessly or indifferently, and never forgot the high character of the instrument or descended to sensational or popular composition for its key-board. But it would not be difficult to name a good many living musicians, English, French, and German, who have supplied and will, it is to be hoped, continue to supply the organ-player with much food that is convenient for him and his hearers, in a considerable variety of styles or manners all calculated to bring out and illustrate qualities special to the organ as distinguished from other instruments. As to a different class of writers who turn out, *currente calamo*, showy and flimsy marches, offertoires, and other pieces calculated to produce much noisy effect with little real effort on the part of either composer or performer, and in which the true character of the instrument is entirely ignored for a style of handling which may be called prancing on it rather than playing on it, these need not be taken into account here at all. The organ is above all others the instrument for intellectual music, and productions into which no intellect goes are beside its mark altogether.

But admitting all the value and interest of a good deal that is written for the organ at present, it remains a fact, and a vexatious one for lovers of the instrument, that none of the few composers of the highest class, and who have the widest aims, seem disposed to pay any attention to the organ. There have been, in fact, only two classical composers for the instrument—Bach and (after a long interval) Mendelssohn. Handel may be named, perhaps, in virtue of his concertos, but he can only be named doubtfully. The organs on which he played, and for which he composed his few extant concertos, were so limited in their size and scope—wanting above all the great glory and power of the organ, the pedal-board—that it was impossible that he could realise or work out the special capabilities of the instrument. As rearranged for a large organ by the greatest of modern organ-players, two or three of these concertos can always be depended upon to "tell" with a general audience; and they are in this way very valuable to a player as furnishing music of a robust masculine type, such as no musician need be ashamed of caring for, and at the same time sufficiently simple and straightforward to appeal to the sympathies of a less cultured audience. It may be said that this praise, which may be applied in the same terms to a great deal of Handel's choral writing, is in reality almost the highest that could be given to a composer: and so it is in one sense. But while Handel's choral works not only represent the perfection of style in vocal writing, but rise at their best to the very loftiest musical feeling, his organ works never do rise to this point, and (which is more to the present purpose) they hardly ever represent the special powers of the instrument. With the exception of such short slow movements as that which opens the Fifth Concerto, there are hardly any movements among the organ concertos which may not be played with equal, some-

times with better, effect on the pianoforte; and, moreover, the "solos" introduced, and originally intended as display passages for the player, are mostly so hackneyed in form and resemble each other so much in manner, that a listener entering in the middle of one of these passages would find it difficult to say at the moment which out of two or three of the concertos was being played. What Handel may have made of these works when he played them himself, filling in the bare outlines and introducing, very likely, contrapuntal design extempore at the moment, we can hardly judge; but, as they stand, these concertos can only in a modified sense claim to be regarded as classical organ music.

Of Bach it is unnecessary to say anything, of course: he is the acknowledged king of the organ. One observation may be made in regard to a point which amateur lovers of Bach, at least, hardly seem to recognise; that is, the decided way in which his organ preludes and fugues, as contrasted with those for the harpsichord or clavier, are put together in such a manner as to suit the special power of definition of the instrument. This is indeed obvious enough in the preludes, which are mostly of a style and design quite distinct from those written for the clavier. But a strict fugue is a strict fugue, for whatever instrument it be written; and accordingly some people have rashly supposed that the organ and harpsichord or clavier fugues of Bach may be interchanged from one instrument to another without loss of effect. But except in a very few instances this is an illusion. The organ fugues do not tell as duets on the piano, and the fugues from "The Forty-eight" do not as a rule tell on the organ: they are arranged so that the entry of the inner subjects can be brought out by means of finger pressure, while in the fugues for the organ, on which finger pressure has no effect in modifying tone, the subject is made to stand out by the mode of disposing the parts in extended harmony, which it would be impossible to play without the assistance of the pedal. The distinction is one difficult to define exactly or to illustrate by special passages, but it must make itself felt to all who endeavour to play the organ and the clavier fugues respectively in such a manner as to mark the entries of the subject clearly; and it is obvious that Bach, a great executant as well as a great player, felt instinctively the difference between the capabilities of the two instruments, and wrote accordingly, even in the strictest fugal composition.

After Bach, as before remarked, Mendelssohn is the one great name in organ composition. Mozart appears, judging from his recorded remarks, to have thoroughly understood the genius of the instrument, and to have extemporeised on it in the pure organ style, to the equal delight of himself and of listeners who remembered Bach; but he wrote nothing specially for it. His two noble fantasias composed for a mechanical organ make splendid organ pieces as rearranged by Mr. Best, but they are not entirely in the organ style, and are in every respect exceptional among his works. Beethoven professed great enjoyment in playing the organ in his younger days, but wrote nothing for it. Schumann is the only other composer of great name who has touched organ-music, and his six fugues on the name of Bach are in the most serious and elevated style, and contain much to interest the player and hearer, but they impress one as laboured and only partially successful; and his little pieces called "Lieder ohne Worte for the Organ" have nothing organic about them, and might as well have been written for the piano. But Mendelssohn's organ works stand on quite different ground. They form the only modern examples of organ composition, by a composer of the first class, at once

entirely suited to the instrument and representing the best capabilities of the composer. In this respect they have been very much underrated. Among the enthusiastic admirers whom Mendelssohn has had in this country, many (so separate an interest is organ-music in general society) hardly know anything of them; and by others we have heard them rated as among his weakest productions. To our thinking the very reverse is the case. Mendelssohn, who in a general way (as most people understand now) was a decided mannerist, and rather a sentimentalist among composers, is in his six organ sonatas less mannered and less sentimental than in most, if not any, of his other classes of work. They stand much higher as organ-music than his pianoforte-music does as pianoforte-music, and they are each completely distinct and individual in design and feeling, almost as much so as if they were the work of so many different hands: and of what other collection of compositions by Mendelssohn can this be said? The same may be said of his only other organ work, the three preludes and fugues. In the sonatas the fugues that are introduced are the weakest parts (except perhaps that in the Second Sonata, which has very fine points); fugue was not Mendelssohn's *forte* as a rule, and there is in his organ fugues occasionally a confusion as to the conduct of the part-writing, and even as to the method of writing it down, which is felt by the player perhaps more than by the listener. But, apart from this, these sonatas are noble examples of the application of new treatment to the organ—perfectly new at the time—which is entirely in accordance with the genius and the mechanism of the instrument. The step made in the First Sonata beyond all that had previously been written can hardly be overrated in its importance in regard to the modern development of the instrument; the recitative movement which precedes the finale opened quite a new set of resources in the expressive power of the organ, while the finale showed how effects previously regarded as special to the pianoforte could be translated into the language and adapted to the mechanism of the organ.\* Each of the sonatas embodies some other suggestion for the treatment of the instrument, originated by the composer, in every case effective and successful, and most of which have since received the compliment of repeated imitation by composers of inferior calibre.

Now it is especially in regard to this suggestiveness and individuality of style in Mendelssohn's organ compositions that we are struck with the contrast when we consider the best of the organ-music which has been written since. Almost all the organ-music we have had since Mendelssohn (and, with his exception, since Bach) is that of composers who are specially organists, who play the instrument and write for it mainly. And players who write for their instrument almost always fall into a mannerism of style, and rarely achieve the highest that the art, or even the instrument, is capable of. If Beethoven, the greatest writer incomparably for the pianoforte, had confined himself to playing and composing for that instrument, there is every reason to suppose that, so far from his pianoforte works having been any finer or more perfect than they are, they would have been less so. The greatest compositions for any given instrument are produced by a composer of the highest calibre, whose genius demands many outlets, and can assimilate itself to the genius of each

instrument he selects as the medium for expressing his ideas. It is only genius of the second or third order which is content to write merely for one instrument (Chopin being a rare, perhaps the only, exception). And the misfortune is that most of our modern organ-music is furnished simply by organ composers who never get to the heights of musical expression, and many of whom are hopelessly uninteresting. It would hardly be possible to find a more dead-level of mediocrity than in the voluminous pages of Rink's "Organ School," and the ponderous dulness of Hesse is only relieved by one or two pieces possessed of some brightness and character. We have had much better works produced by other writers for the organ since; but somehow the interest of their writing seems to concentrate in one or two successful and effective pieces which exhaust their capabilities. We get a sonata perhaps with the name of Van Eyken, or Ritter, or Merkel, which is so effective that we look out for other works by the same composer, only to find that they are echoes, as one may say, of the one successful work which has given the composer his name. Herr Merkel is a little more "all round" in this way than some others of his brethren, but it must be confessed that he draws upon Mendelssohn and Beethoven, unintentionally perhaps, but very obviously, to an extent which very much weakens his claim to originality. Herr Rheinberger's works present more variety and individuality than those of most of his contemporaries, and it is worth remark that he is one of the few modern organ composers whose works in other branches of composition have attained a recognised and deserved repute. This is the case too with our own late composer, Henry Smart; but even in his case the most friendly critic (and none could be more so than the present writer) must be conscious that there is a remarkable similarity in the style and even the phrases of a good many of his organ movements. Dr. Wesley, an organ-player of real genius, expended his strength, as far as the organ is concerned, mainly in extemporising, and his few published compositions serve rather to indicate what he might have done if he had given his mind more systematically to such composition, than to furnish any large or important addition to the organist's library. We are indebted to Mr. Silas for compositions few but admirable, and possessing more variety, colour, and piquancy of style than are found in the works of some organ composers more popularly known and reputed. Of the numbers of writers who have brought out "Three Andantes for the Organ" (and who has not?), all that can be said is that they have increased the stock of "in-voluntaries" (for "middle voluntaries" seem to have gone out), to be forgotten as soon as they have served that purpose.

But of the best and most respected of the contemporary writers, some of whom have been named above, it cannot surely be said that any one has contributed works to the organist's library which can be regarded as among the great classics of music. They themselves would be the very first to disclaim the idea. They have done what they could, and done it well, and we owe them the more thanks for their efforts to contribute to a branch of the art unaccountably neglected by the highest rank of composers. But what we want is to see the organ receive due attention at the hands of the foremost composers of the day. We have had a new violin concerto by Brahms, and a great excitement its production caused; but why cannot a composer of his calibre, so lofty in his style, so serious in his aims, turn some of his genius towards the organ, and give us a new sonata or set of sonatas which might form another epoch in the treatment of the instrument, and be as much

\* This fine movement is sometimes criticised as unsuitable to the organ, simply on account of its being played faster than the composer intended. As an organ-player himself, Mendelssohn was quite alive to the capabilities and limitations of speech of the organ, and there is nothing in either this movement or the Allegro of the Fifth Sonata which is at variance with the quality of the organ, if the composer's metronomical time is adhered to.

a matter of general interest as a new violin concerto? Why can we not have something of the kind from Gounod, whose genius certainly has an affinity with the instrument, and who ought to be able to give us something which would take as high a position in organ music as his "Messe Solennelle" occupies in Catholic church music? It would be matter of great interest, too, to hear what Wagner would do with a work for a great modern organ; something new and unprecedented ought to come out of that, unquestionably. The contribution of important works for the organ by such composers would not only be a matter of the highest interest to the organ-player, but it would do something to bring the great instrument out of its comparative neglect by the modern musical world, and place it on a level in general estimation with the pianoforte. At present there are numbers of amateurs, well acquainted with other modern instruments and the music written for them, to whom organ-music is a *terra incognita*, and who have the most shadowy notions as to the instrument and its capabilities. And when the great composers entirely neglect it, we can hardly blame the general public for knowing no better.

#### THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. VI.—MENDELSSOHN (continued from page 577).

DWELLING a little while longer upon the Düsseldorf letters, we find in one of them, addressed by Mendelssohn to his sister Fanny, a remarkable opinion upon an abstruse question of art. Frau Hensel, it appears, had heard the violinist Lafont, and, addressing her brother, had spoken of the "revolution in violin-playing" since Paganini. Against this idea of revolution Felix protested with all his might, saying, "I don't admit that any such thing exists in art, but only in people themselves; and I think that very same style would have displeased you in Lafont if you had heard him *before* Paganini's appearance; so you must not, on the other hand, do less justice to his good qualities after hearing the other. I was lately shown a couple of new French musical papers, where they allude incessantly to a *révolution du goût* and a musical transition which has been taking place for some years past, in which I am supposed to play a fine part; this is the sort of thing I do detest." Mendelssohn's sisters—Rebecca joining in the argument—appear to have combated his notion of subjective as opposed to objective change, and hence the master quickly returned to the charge in a letter which deserves very careful consideration. He said, addressing Rebecca: "I . . . must absolutely resume the question of *révolution*; though this is chiefly meant for Fanny; but are you not identical? . . . And have I not pondered and brooded much over this theme since I got your letter, which now prompts me to write? You must, however, answer me in due form, till not one jot or tittle remains to be said about *révolution*. Observe, I think there is a vast distinction between reformation or reforming and revolution, &c. Reformation is that which I desire to see in all things, in life and in art, in politics and in street pavement; and Heaven knows in what else beside. Reformation is entirely negative against abuses, and only removes what obstructs the path; but a revolution, by means of which all that was formerly good (and really good) is no longer so, is to me, now as ever, the most intolerable of all things, and in fact only a fashion. Therefore I would not for a moment listen to Fanny when she said that Lafont's playing could inspire no further interest since the *révolution* effected

by Paganini; for, if his playing ever had the power to interest me, it would still do so, even if in the meantime I had heard the angel Gabriel on the violin. It is just this, however, that those Frenchmen I alluded to can form no opinion of—that what is good, however old, remains always new, even though the present music differ from the past, because it emanates from other and dissimilar men. *Inwardly* they are only ordinary men like their predecessors, and have only *outwardly* learned that something new must come, so they strive to accomplish this, and if one of them is moderately applauded, or once in print, he instantly declares that this is a *révolution du goût*. This is why I behave so badly when they do me the honour (as you call it) to rank me among the leaders of this movement, when I well know that, for thorough self-cultivation, the whole of a man's life is required (and often does not suffice); and also because no Frenchman and no newspaper knows, or ever can know, what the future is to bring; and, in order to guide the movements of others, we must first be in motion ourselves, while such reflections cause us to look back on the past, not forward. Progress is made by work alone, and not by talking, which those people do not believe." This is a long quotation, but its importance is equal to its length, since it shows us very clearly what was Mendelssohn's opinion upon a question even more prominent now than in his day. The master believed that whatever is good in music at its creation remains good for ever: that its excellence is inherent and unchangeable, and cannot be affected by subsequent events. It may go out of fashion and be laid up in store as a curious exemplification of ancestral weakness, but this is a change in public taste, not in the thing itself. Hence, strictly speaking, there can be no revolution in art, but only in the minds of those who regard it. Mendelssohn held this so strongly that he could not alter—a fact set forth with singular vividness in his assertion that whatever he once thought good in old-fashioned Lafont he would continue to think good, though the angel Gabriel set a different style. We cannot all be Mendelssohns, but in proportion as right views obtain about art will the public mind approximate towards Mendelssohn's belief in this matter. At present music is to a large extent the sport of fashion. A man here or a man there starts up with a novelty, and the heedless crowd turn their backs upon their former idols to go and worship at the new shrine. Meanwhile, truly enlightened amateurs have the satisfaction of knowing that the good though unfashionable things remain as good as ever; and that, if revolutions must go on, the turn of that which is now despised will sooner or later come again.

At this time, and, no doubt, at all times since his last reference to the subject, Mendelssohn was anxiously desirous of writing an opera. But his strong perception of what a lyric drama should be, and absolute inability to discover a fitting poet, continued to stand in the way. Thus he wrote to Spohr in the letter from which a quotation has already been made regarding "St. Paul": "How gladly would I write an opera; but far and near I can find no libretto and no poet. Those who have the genius of poetry cannot bear music, or know nothing of the theatre; others are neither acquainted with poetry nor with mankind, only with the boards and lamps and side scenes and canvas. So I never succeed in finding the opera which I have so eagerly yet vainly striven to procure. Every day I regret this more, but I hope at last to meet with the man I wish for this purpose." By-and-by he thought to have found the much-desired man in Mr. Planché, who had written "Oberon" for Weber. But of this anon. The remainder of the

Düsseldorf letters are taken up with grave subjects, such as the negotiations which ended by Mendelssohn's removal to Leipzig in 1835, and discussions with the people at home on questions of art. Here an opportunity occurs of throwing some light upon the character of Mendelssohn senior—a character which excited his son's most fervid intellectual admiration. Felix Mendelssohn, there is no doubt, had a singularly affectionate nature, but filial love alone cannot explain the almost worship with which he regarded his father, referring to whose death at the close of 1835 he said: "The wish which of all others recurred to my mind every night was that I might not survive this loss, because I so entirely clung to my father, or rather still cling to him, that I do not know how I can now pass my life, for not only have I to deplore the loss of a father (a sorrow which of all others from my childhood I always thought the most acute), but also that of my best and most perfect friend during the last few years, and my instructor in art and life." It is necessary, in order to know Mendelssohn, to get some idea of the man he thus idolised; and we cannot do better than make some extracts from a letter in which serious art-questions were discussed by the Berlin banker after a most suggestive manner. It is not surprising perhaps to find him calling in question the propriety of figured chorals, "where the figure, in a certain manner, carries out variations on the theme," because, as chorals are solely for congregational praise, the inexpediency of making them a framework for adornments might occur to anybody. But Abraham Mendelssohn shows more acuteness than most non-musicians possess when he says of Bach: "What first, through his 'Passion,' seemed quite clear to me, that Bach is the musical type of Protestantism, becomes either negatively or positively more apparent every time that I hear a new piece of his; and thus it was recently with a Mass that I heard in the Academy, and which I consider to be most decidedly anti-Catholic; consequently even all its great beauties seemed as unable to reconcile the inward contradiction as if I were to hear a Protestant clergyman performing Mass in a Protestant church." On another topic the writer was equally suggestive: "Your intention to restore Handel in his original form has led me to some reflections on the later instrumentation of his works. A question is not unfrequently raised as to whether Handel, if he wrote in our day, would make use of all the existing musical facilities in composing his oratorios—which, in fact, only means whether the wonted artistic form to which we give the name of Handel would assume the same shape now that it did a hundred years ago—to which the answer presents itself at once. The question, however, ought to be put in a different form—not whether Handel would compose his oratorios as he did a century since, but, rather, whether he would compose any oratorios at all. Hardly, if they could only be written in the style of the present day." The elder Mendelssohn then goes on to express a hope that his son's forthcoming oratorio ("St. Paul") would exemplify the union of ancient conceptions and modern appliances, adding: "These new resources seem to me, like everything else in the world, to have been developed just at the right time, in order to animate the inner impulses which are daily becoming more feeble. On the heights of religious feeling, where Bach, Handel, and their contemporaries stood, they required no numerous orchestras for their oratorios, and I can remember perfectly in my earliest years the 'Messiah,' 'Judas,' and 'Alexander's Feast' being given exactly as Handel wrote them, without even an organ, and yet to the delight and

edification of every one." In the absence of this religious feeling, and "at a time when vacuity of thought and noise in music are gradually being developed in inverse relation," the writer demands an object for music "which by its fervour, its universal sufficiency and perspicuity, may supply the place of the pious emotions of former days." This object he assumes to have found in nature, "as a visible emanation from the Godhead, in her universality and her thousandfold individualities." Recognising this in certain works of Haydn, Mendelssohn's "guide, philosopher, and friend," as well as father, adds, "I individually could as little endure to lose in the 'Creation' and in the 'Seasons' the crowing of the cock, the singing of the lark, the lowing of the cattle, and the rustic glee of the peasants, as I could in nature herself; in other words the 'Creation' and the 'Seasons' are founded on nature and the visible service of God—and are no new materials for music to be discovered there?" These extracts are sufficient as an index to the sort of man whom our master held in profound reverence as well as regarded with filial love, and they explain how it was that the great musician could write to the banker and say: "I often cannot understand your having so acute a judgment with regard to music, without being yourself technically musical; and if I could express what I assuredly feel with as much clearness and intuitive perception as you do as soon as you enter on the subject, I never would make another obscure speech all my life long." But this is only one proof among many that the critical and executive faculties have no essential connection. Shallow people often sneer at musical critics who are not musicians, and it must be conceded that as critics often go, if they have no technical knowledge, they have nothing; nevertheless, a man may discharge the highest functions of the critical office without being able to read a score, while, *per contra*, another may have the complete science at his fingers' ends and not the smallest power of judgment in his head.

Pass we now to a lighter theme. The reader possibly remembers some expressions in one of our master's Paris letters with reference to the publication of his portrait. He then declared a resolution not to do that which now is the first thing a would-be artist achieves, until he had become a great man. To that vow we find Mendelssohn rigidly adherent. A gentleman resident in Cologne wrote, suggesting that his likeness should be taken; and the master replied in such terms that, if Herr Hixte did not know his correspondent well, he must have been somewhat astonished: "The idea which you communicate is very flattering to me, and yet I confess I feel a certain dislike to do what you propose. For a long time past I have entertained this feeling. It is now so very much the fashion for obscure or commonplace people to have their likeness given to the public in order to become more known, and for young beginners to do so at first starting in life, that I have always had a dread of doing so too soon. I do not wish that my likeness should be taken until I have accomplished something to render me more worthy, according to my idea of such an honour. This not being the case yet, I beg to defer the compliment till I am more deserving of it, but receive my thanks for the friendly good nature with which you made me the offer." If worthy Herr Hixte passed this letter on to his friends there must have been general wonder in Cologne as to what manner of man the writer was. In our portrait-ridden day, when everybody who has just managed to creep into publicity is exhibited in shop-windows or lithographed in "society journals," Mendelssohn would perhaps be deemed a fit subject for a writ of inquiry in lunacy.

It is clear that the composer was very glad to remove to the Saxon capital. He settled in the Rhenish town mainly for leisure, and, having obtained what he wanted, began, after his usual manner, to exaggerate the discomforts from which he sought to flee. Considering that Mendelssohn had been two years in Düsseldorf, we must not receive very literally his humorous description of the orchestra to Hiller: "I assure you that, at the beat, they all come in separately, not one with any decision, and in the pianos the flute is always too high, and not a single Düsseldorfer can play a triplet clearly, but all play a quaver and two semiquavers instead, and every *Allegro* leaves off twice as fast as it began, and the oboe plays E natural in C minor, and they carry their fiddles under their coats when it rains, and when it is fine they don't cover them at all—and if you once heard me conduct this orchestra, not even four horses could bring you there a second time." But eager as Mendelssohn was to get away to Leipzig and a better band, his scrupulous sense of honour hindered the negotiations to that end for some little time. In answering the letter of invitation, he first stated his readiness to comply, and then continued: "I should not like, however, by such acceptance to injure any one, and I do not wish, by assuming this office, to supplant my predecessor. In the first place, I consider this to be wrong, and, moreover, great harm ensues to music from such contentions. Before, then, giving a decided answer to your proposal I must beg you to solve some doubts . . . should I by my acceptance injure any other musician? I hope you will answer this last question with perfect candour, imagining yourself in my place; for, as I previously said, I have no wish to deprive any one either directly or indirectly of his situation." On the point here stated Mendelssohn was firm, and Devrient tells us that only when a satisfactory arrangement had been made with his predecessor, Polenz, would he accept the post.

Prominent among the earlier letters from Leipzig is one to Ferdinand Hiller wherein Mendelssohn plays the thankless and often risky part of a candid friend. Hiller's overture in D minor had been played under Mendelssohn's direction at a Gewandhaus concert with, apparently, little success, and the conductor thereupon wrote to the composer in terms as profitable as they were plain, and as generous as they were severe. After observing that the audience heard the themes of the overture with pleasure, but lost interest in their development, Mendelssohn went on: "This seems to me important, for I think it is connected with the point which we have repeatedly discussed together, and the want of interest with which you seem occasionally to regard your art having at length become perceptible to others. I would not say this to you were it not that I am perfectly convinced the point is one which must be left to each individual, as neither nature nor talents even of the highest order can remedy it; a man's own will can alone do so. Nothing is more repugnant to me than casting blame on the nature or genius of any one; it only renders him irritable and bewildered and does no good. . . . Providence is answerable for this defect in his nature. But if it be the case, as it is with this work of yours, that precisely those very themes, and all that requires talent or genius (call it as you will), are excellent and beautiful and touching, but their development not so good—then, I think, silence should not be observed; then, I think, blame can never be unwise, for this is the point where the composer can improve himself and his works; and as I believe that a man with fine capabilities has the absolute duty imposed on him of becoming something really superior,

so I think that blame must be attributed to him, if he does not develop himself according to the means with which he is endowed. And I maintain that it is the same with a musical composition. Do not tell me it is so, and therefore must remain so; I know well that no musician can alter the thoughts and talents which Heaven has bestowed on him, but I also know that when Providence grants him superior gifts, he must develop them properly. . . . I believe that your talents are inferior to those of no musician, but I scarcely know one piece of yours that is systematically carried out. The two overtures are certainly your best pieces, but the more distinctly you express your thoughts, the more perceptible are the defects, and in my opinion you must rectify them. . . . How many musicians are there who would permit another to address them thus! And though you must see in every expression of mine how much I love and revere your genius, still I tell you that you are not absolute perfection, and this musicians usually take very much amiss. But you will not. You know my sincere interest in you too well." This is a noble letter, throwing a flood of light upon the character of our master as a faithful friend and a devoted servant of art. Ferdinand Hiller makes no reference to it in his book on Mendelssohn, but we can easily believe that the strong expressions of his brother composer wounded him—as indeed they were meant to do. Faithful, nevertheless, are the wounds of a friend, and he best deserves so great a gift who accepts and profits by the lessons of their smarting.

At the time when Mendelssohn wrote the letter just quoted, his spirit was weighed down by grief at the loss of his father, and this may account in some measure for the gravity, not to say the solemnity, which marks his correspondence during the early months at Leipzig. All the same, however, his native vivacity occasionally asserts itself in slashing criticism and humorous remark. Anent Handel's Coronation Anthem (presumably "Zadok the Priest") he said to Fanny Hensel: "It is most singular. The beginning is one of the finest which not only Handel, but any man, ever composed; and all the remainder after the first short movement, horridly dry and commonplace. The performers could not master it, but had certainly been far too busy to distress themselves about that." From the Anthem, which Mendelssohn possibly had not then heard sung by the Charity children in St. Paul's, he passed to certain imaginative critics and commentators who in his day, as now, were discovering in music wondrous ideas that never occurred to the composer: "Many persons here consider 'Melusina' to be my best overture; at all events, it is the most deeply felt; but, as to the fabulous nonsense of the musical papers, about red coral and green sea-monsters, and magic palaces, and deep seas, this is stupid stuff, and fills me with amazement." Amazement, by the way, was always Mendelssohn's attitude towards such realistic application of musical ideas. The truly great composer lives and moves in a region of feeling, and cannot understand the necessity which compels people who are not actually musical to create a code of interpretation out of the phenomena of the material world. From that necessity springs "programme music," which is thus a product of artistic incapacity, and, by its birth-taint, debarred from rising above a low standard of artistic worth. Mendelssohn had rarely much to say about his critics, but, as we have seen, there were occasions when he showed a little natural soreness. His "stupid stuff," anent the red coral and so on, was a half-jocular observation; but in a letter to Dr. Rosen, of London, who had written a work on the "Vedas," he shows real irritation: "When I feel how little I, who don't understand it, and who never learnt it,

can do justice to the vast circumference of such a work, I may indeed congratulate you the more that no spurious connoisseurs or dilettanti can grope their way into your most favourite thoughts, while you must feel the more secure and tranquil in your vocation, because arrogant ignorance cannot presume to attack you behind your bulwarks of quaint letters and hieroglyphics. They must be able to decipher them tolerably before they can attempt to criticise, so you are better off in this respect than we are, against whom they always appeal to their own paltry feelings." A deep-seated grievance lies under these words—one which Mendelssohn was too politic or too disdainful to show the world at large. But there was nothing in his character, now fully developed, to show that it arose from wounded vanity. Mendelssohn had notions about the dignity and claims of his art such as very few of his critics entertained, and consequently there was on their part a non-comprehension of him; on his side a natural contempt for them. To what a point he carried his ideas of art-service appears in a letter to his mother, who had asked him to persuade Frau Hensel to publish some of her music: "To persuade her to publish anything I cannot, because it is contrary to my views and convictions. . . . I consider the publication of a work a serious matter (at least it ought to be so), and I maintain that no one should publish unless he is resolved to appear as an author for the rest of his life. For this purpose, however, a succession of works is indispensable, one after another." It may be wished that all composers (so-called) in our day had Mendelssohn's fastidiousness on this point. In the same spirit he wrote to his brother Paul of the hollowness of popular success: "It is singular that in my position . . . the more I find what are termed encouragement and recognition in my vocation the more restless and unsettled does it become in my hands, and I cannot deny that I often long for that rest of which you complain. So few traces remain of performances and musical festivals, and all that is personal; the people indeed shout and applaud, but that quickly passes away without leaving a vestige behind, and yet it absorbs as much of one's life and strength as better things, perhaps more." It must be confessed that these words and others which might be quoted are somewhat at variance with the common idea of Mendelssohn as a seeker after popularity—a butteily of art searching for and basking in the brightest rays of the sun of public favour.

(To be continued.)

#### AN ANALYSIS OF BEETHOVEN'S "MISSA SOLEMNIS."

By FR. NIECKS.

(Continued from page 574.)

THE words "mit Andacht" (with devotion), which are prefixed to the "Sanctus" (Adagio, 2-4, B minor, 33 bars), indicate the general character of this movement. But what verbal language, however copious and cunningly devised, could define the devotional mood pictured and excited in us by these melodic lines and harmonic combinations with their warm, subdued tone-colouring! The first eight bars are assigned to the double-basses, cellos, divided violas, clarionets, bassoons, and three horns. At the ninth bar the three trombones enter with solemn chords, closely followed by the trumpets and drums, which add a few short and humble notes. With the twelfth bar the voices begin to come in one after another, and softly (No. 17), remaining throughout the movement, as also the instruments do, in the lower registers: the violins, flutes, and oboes are not employed at all. We are in an attitude of adoration,

afraid to move or even to breathe for fear of disturbing the solemn reverential silence, the inward and outward calm. In the rapt beatific contemplation of God's holiness, the Lord of Hosts is lost sight of ("Sanctus Dominus Deus Sabaoth"). And how expressive and impressive are those intervening chords of the trombones with the accompanying clarionets, bassoons, trumpets, and drums!

No. 17.

When this wondrously beautiful movement has died away with the whisperings of the voices and the vibrations and long-drawn chords of the instruments, the trebles and orchestra strike up the bright, joyful "Pleni sunt coeli et terra gloria tua, Osanna in excelsis" (Allegro pesante, C, D major, 19 bars), as brilliant in colour as it is full of swing in outline—the first flute soaring in the highest regions of its compass, the strings running alongside the voices, which in imitative succession step and leap forth with an exuberance of delight (No. 18a). After this the "Osanna in excelsis" is separately treated (Presto, 3-4, D major, 26 bars); here the strings, and in one place also the bassoons, again periphrase the jubilant vocal strain of the fugato, whilst the winds reinforce the voices or help to fill up the concert (No. 18b).

No. 18a.

No. 18b.

The settings of the "Pleni sunt coeli," and the "Osanna" are certainly superlatively appropriate; but however vigorous, full of life and exaltation, they appear to me too fragmentary. Yet the words are eminently suitable for musical treatment, and liturgical exigencies did not fetter the composer. Bach in the B minor Mass gives 148 bars to the "Osanna in excelsis," and to the words of the "Sanctus" preceding the "Osanna" 168 bars. Cherubini in the D minor Mass gives less than 10 bars to the words "Sanctus Dominus, Deus Sabaoth," about 15 bars to the "Pleni sunt coeli et terra gloria tua," and 41 bars to the "Osanna in excelsis"; whilst Beethoven, as we have seen, gives to them respectively 33, 19,

and 26 bars. In the "Benedictus," "Agnus Dei," and "Dona," on the other hand, Beethoven exceeds in length both Bach and Cherubini. May we not, from the extent of the comments on the different parts of the text, guess at the degree of attraction which they had for the composers, and thence at their mental and religious constitution? It would be rash to jump at a conclusion with no better footing than this, but taken in connection with other facts this one is not without significance. The "Osanna" leads directly into the "Præludium," which prepares our hearts and minds for what follows. This prelude is a necessary link; without it the transition from the jubilee of the "Osanna" to the mystic rapture of the "Benedictus" would have been too abrupt. The prelude consists of 31 bars of an organ-like character (Sostenuto ma non troppo, G major), and is assigned to the double-basses, cellos, divided violas, flutes, bassoons, joined by the clarionets in the eighth bar from the end, and by the double-bassoon and organ (Ped. sub-bass) in the seventh bar from the end. Here the question suggests itself, Why did Beethoven not assign this movement to the organ? indeed, why did he not give more prominence to this instrument? The reason is obvious: Beethoven preferred living individualities to a dead mechanism, and felt that the distinctive characters of the orchestral instruments are not equalled by the stops of the organ. With regard to the "Præludium" we must keep in mind that between the "Sanctus" and "Benedictus," whilst the priest and congregation pray in silence, the transubstantiation takes place, or is supposed to take place, and the sacrament is elevated. It is this solemn moment which the "Præludium" is intended to accompany. What a contrast if we compare this movement of Beethoven's with the operatic airs played on the organ that serve the same purpose in Italian churches! At the last bar the solo violin and flutes in the upper register commence and lead in the "Benedictus" (Adante molto cantabile e non troppo mosso, 12-8, G major, 123 bars). It is one of the loveliest, sweetest visions ever seen and revealed by poet, prophet, or saint, a real Jacob's ladder down which descend heavenly messengers that instil into our hearts peace, comfort, and goodwill. The long-sustained notes of the horns open an infinity around us, and rapt in restful silence we feel rather than utter the words "Benedictus qui venit in nomine Domini."

No. 19.  
Violino Solo.

I know of no work in which the violin produces such an ethereal, quite unearthly effect. It surrounds us mysteriously, like a divine presence. Indeed, everything contributes to complete this picture of perfect bliss—the lovely movements of the melodic lines, the gentle rhythms, the bewitching colouring, &c. Nothing harsh falls upon our ears, for the fine *forte* passage "In nomine Domini," where the trombones strike in, is full and rounded. Besides this passage I will specially mention that where the solo violin has the twice-accented D sharp, the third of the harmony (three bars before the C major), and all the other instruments employed sustain far below the fundamental and fifth—harmonic progression and colouring are alike noteworthy. But here I am reminded of Schindler's remark in one of his last conversations with the great master: "Words can do nothing here; they are bad servants of the divine word which music utters." And what is it that music utters here? It seems to me that this "Benedictus" justifies Beethoven's pretension for his art—that music is a higher revelation than wisdom and philosophy.

The "Agnus Dei" repeats some of the words of the "Gloria," "Qui tollis peccata mundi, miserere nobis;" after which the "Dona nobis pacem" concludes the Mass. Now what has Beethoven done with these words? As to the first section of this portion of the text, he set it to an Adagio (B minor, C, 95 bars). The thought, which in the "Gloria" is soon superseded by another, is in the "Agnus Dei" dwelt upon, and the longer dwelt upon the more deeply felt will be the necessity of the prayer, the "Have mercy upon us," to "Him who takes away the sins of the world." A more touching conception than Beethoven's is impossible. The colouring, in accordance with the downcast spirit and contrite heart that speak out of this movement, is very sombre, especially at the beginning. The bassoons determine the tint; along with them are engaged four horns and strings; farther on other instruments join. The ascending and descending of the melody express well the urging and the anguish of the supplicants (No. 20). The expression becomes more and more intense, the hidden emotions which the solo voices and chorus cannot utter are revealed by the orchestra. Mark the quaver passages of the strings, the supplicatory motive of the wood winds, &c. Also the manner in which the solo voices and chorus (first only four-part men's chorus) alternate and combined set forth the urgency of the prayer.

With regard to the "Agnus Dei," criticism must either confine itself to pointing out beauties or be silent; not so, however, with regard to the "Dona nobis," where, I think, Beethoven shows that, after all, he is but a fallible man. At any rate, he does not rise to a height equal to that of the other parts of the Mass. Perhaps the "Dona" is the weakest part because Beethoven aimed at too much, and at what are irreconcilables. He superscribes it "Bitte um innern und äussern Frieden" (Prayer for inward and outward peace). Nothing easier than to bring the two things into one sentence; the antithesis "inward—outward" has even a telling effect; but to embrace the two, to unify them in one conception, is more than mortal man can do. Moreover, in introducing this prayer for outward peace Beethoven steps down to a lower platform. We have been praying heretofore only for things spiritual—have been meditating on, and been brought face to face with, the highest mysteries of religion; and now at last we turn away from these sublimities to the wretched concerns of our terrestrial existence. The thought of war, with its trumpet-calls and turmoil, is a false note in the divine harmony of the great master's work. This shortcoming, however, must not blind us to the great beauties of the "Dona."

The "Sanctus" and "Dona" are closely joined together. The latter begins with an Allegretto vivace (D major, 6-8, 68 bars), and is distinguished by a lovely flowing melodiousness in all the parts, instrumental as well as vocal. The orchestration is elaborated with the greatest delicacy. The airy lightness and gracefulness of some of the figurations would draw upon them the reproach of worldliness, did their immaculate purity not protect them. Still it cannot be denied that this "Dona" is the least sacred part of Beethoven's Mass: the doors of the church are, as it were, already thrown open, and the pleasures and sorrows of the world without are seen from within. Were it not for the supplicatory passages the contents might be characterised as idyllic. But the serenity of the prayer for peace is suddenly interrupted—an unexpected F startles us in A major (Allegro assai, C, B flat major, 16 bars). The drums roll *pianissimo*, the strings wail, the trumpets sound from afar, whereupon the alto solo exclaims anxiously (Recit. *trambidamento*—*ängstlich*) "Agnus Dei qui tollis peccata mundi," accompanied by the strings with chords rhythmically divided into semiquavers, whilst the drums and trumpets are heard again, this time louder; the alto solo is followed by the tenor solo with "Agnus Dei miserere, miserere nobis;" fear increases with the approach of the danger, the chorus cries "Miserere nobis," the trumpets and drums are now heard *fortissimo*, and the soprano solo shrieks out "Agnus Dei dona." With the last word the *tempo primo* and the matter it contained returns, although in another key, and in part differently worked out (F major, 76 bars). Next comes what we may call a martial symphony (Presto, C, D major, 60 bars).

No. 21.

2nd. Violins. *tr.* 1st. Violins. *tr.*

ff Double Basses, Cellos, and Double Bassoon.

It pictures to us the proud, defiant, insolent bearing of a soldiery advancing, sure of victory, against their enemy, the following B flat major (28 bars), with its heavy chords and trumpet-calls, &c., the attack—twice the chorus supported by the full force of the

orchestra and organ invokes the "Agnus Dei," and afterwards prays "Dona pacem," the soprano solo repeating the words a bar later at the top of her voice. With this the turmoil and horrors of war pass away, once more the *tempo primo* (78 bars) returns, before long also the tonality of D major, and thus the "Missa Solemnis" is brought to a conclusion. The introduction of the admirable but somewhat theatrical martial episodes, which, as I have already remarked, disturb the ideality and unity of the work, is particularly detrimental to the peaceful calm which characterises the "Dona" and qualifies it pre-eminently to form the close, to be, as it were, the resolution into perfect trustfulness in God of the previously experienced emotions of fear and hope, contrition and exultation.

Beethoven's orchestration is not only above criticism but even above praise. I shall therefore add nothing to what I have already said in the course of the analysis about this matter, except a word of warning to the reader, namely, not to judge the "Missa Solemnis" by the pianoforte score, which can give him no idea, or at least but a very imperfect one, of the beauty and significance of the work, more especially of the "Dona." Beethoven's vocal writing, on the other hand, has often enough been protested against and reprehended. The master reminds one of a general who disregards the comforts and even sacrifices the lives of individuals in order to attain his object. Beethoven's ideas do not conform to the voices, but the voices must conform to the ideas. Nothing can move him to change a note, however urgent the entreaties of the singers, and however well-founded their complaints may be. To be sure the demands he makes on the voices are excessive, and some of the uses he puts them to out of keeping with their character (for instance the syncopations of the florid solo passages in the Coda of the "Credo" fugue), but after all we must confess that when these difficulties are overcome the total effect is grand. Beethoven rarely rises in his vocal compositions as high as in his instrumental ones. The narrowness and formality of the word fettered his imagination; he must have room to expand, to soar. Give him a congenial subject, suitably treated, and he is as great in vocal as in instrumental music. Whatever is mean, little, and commonplace is distasteful to him; only the noble, grand, and sublime attract him. These last are the qualities which are most prominent in his thoughts, actions, and opinions.

Beethoven's religious views have a special interest for the student of his sacred compositions. Although religion was one of the topics the master would not discuss—he said it was a matter which every one must settle for himself—we find enough in his diaries and elsewhere to form some idea of what these views were. A favourite book of Beethoven's was Sturm's "Contemplations on the Works of God in the Domain of Nature and of Providence," and the extracts from it, and the marks and annotations in it, more especially the poems noted by the composer to be set to music, deserve attention (see "Beethoven's Brevier" by L. No.). They show us that in religion, as elsewhere, it is the sublime he loves to contemplate, the omnipotence, the omnipresence, and omniscience of God. A passage very much to his liking was this one: "King of heaven, Lord of the stars, Father of spirits and men! Oh, that I could rise to those innumerable stars, where Thou hast more than on this sphere revealed Thy greatness!" &c. The starred heavens have a great attraction for Beethoven. He himself told Czerny that he composed the Adagio of the Quartett, Op. 59, ii., when one night he contemplated for a long time the starry heavens, and thought of the harmonies of the spheres.

And in one of his conversation-books of the year 1820, he writes, "The moral law within us and the starry heavens above us." But perhaps of the greatest interest and significance are those inscriptions from the temple of the goddess Neith at Sais, which, copied by Beethoven, stood for many years framed on his writing-table: "I am what is." "I am all that is, was, and will be. No mortal man has raised my veil." "He is solely of Himself, and to this One Being all things owe their existence." To these inscriptions may be added a quotation from Indian literature in his diary of 1816: "God is immaterial, therefore He is beyond all conception; as He is invisible He can have no form. But from what we perceive in His works we may conclude that He is eternal, omnipotent, omniscient, omnipresent." Beethoven's diaries are full of appeals to the Deity, some of them have already been quoted in an earlier part of this paper (p. 194). His relation to God and men is well illustrated by that curious autobiographical document, the so-called testament of Beethoven, written in 1802 when he was ill and thought death was approaching. I shall insert here a few extracts: "Oh, ye men who think and declare me malevolent, peevish, or misanthropical, how you wrong me! You do not know the secret cause of what seems thus to you. My heart and mind were from childhood disposed to the tender feelings of benevolence. I was even always disposed to perform great actions. But only consider that for the last six years I have suffered from a dreadful disease, aggravated by injudicious physicians; year after year I have been deceived in my hopes of recovery, and am finally forced to regard my malady as a protracted one, the cure of which may require years, or even be impossible. Born with an ardent vivacious temperament, even susceptible to the diversions of society, I was in my early days obliged to isolate myself, to pass my life in solitude." After some touching remarks on his deafness and its consequences, he continues: "God, Thou seest my heart, Thou knowest that love of mankind and a disposition to do good dwell therein. Oh, men, when you some day read this, think that you have wronged me, and let those who are unhappy comfort themselves with finding one like themselves who, in spite of all the obstacles of nature, has done all in his power to be received among the number of worthy artists and men. . . . You, my brothers Charles and —, as soon as I am dead ask Professor Schmidt, if he be then alive, to describe my disease, and annex this document which I am now writing to the account of my illness, so that as far as possible the world may be reconciled to me after my death. Recommend to your children virtue; it alone can make happy, not money. I speak from experience. It was virtue which lifted me up even in misery; without it and my art I should have put an end to my life by suicide." Through this document we get some insight into Beethoven's character; we are made acquainted with the circumstances that moulded it. Without the hardships of his youth, without the severe trials of his advanced life, he would never have attained that depth, sublimity, and religious enthusiasm which the "Missa Solemnis" so strongly manifests. Beethoven's standard of truth, duty, and humanity was so high that it was constantly clashing with the actuality of things. Hence his ebullitions of wrath, in which, being ignorant of the ways of the world and judging too hastily by appearances, he was often gruff and unjust. Indeed, he lived in the world, but was not of the world. As Carlyle said of Schiller and Goethe, so we may say of Beethoven, and with greater pertinence, his social life was only as the dwelling-place and outward tabernacle of his spiritual life. And now I shall conclude my remarks | we find every inducement to consider them a great

on this unique work of genius and its creator with a prose translation of the words extracted by himself from Zacharias Werner's "Sons of the Valley," of which the master no doubt felt the truth and the applicability to his own case: "The iron finger of destiny breaks only the weakling's strings; the hero boldly presents the harp which the Creator has placed in his bosom to fate. However it rages in the strings, it cannot disturb the inner magnificent accord, and the dissonances soon blend in pure harmony, because the peace of God breathes through the strings."

#### SOME POPULAR FEASTS AND THEIR MUSIC.

CHRISTMAS is again near at hand, and the old but ever new story of Christmas festivity "when life was worth living" will, no doubt, again be told to eager ears. This is one of the subjects that, like love, can never be exhausted; about which, moreover, all persons feel in common. The aged, who as by a natural process have become *laudatores temporis acti*, dwell upon the Christmas festivities of their youth with a fond delight, enhanced by contrast of the enjoyment they conferred with present incapacity for pleasure. The middle-aged, plunged deep in the affairs of mere existence, hear of past Christmas observances as of an ideal life devoutly to be desired but unattainable, like the fairy land of childhood; while the imagination of the young is excited by customs picturesque in themselves, and having their coarseness veiled by the distance from which they are viewed. On all hands, therefore, the cry goes up that Christmas is not what it used to be; that a prosaic age has removed from the great Feast every element of poetry and left nothing but the gratification of animal appetites. Influenced by this impression, we do all we can to invest the conventional symbols of Christmas past with a kind of sacredness. The Yule Log, the Wassail Bowl, the troops of mummers, the Lord of Misrule, and such like, are now as idealised as the age of so-called chivalry, when the highest function a man could discharge was to wear a golden spur and kill as many other men as possible. With reference to the real truth of the matter, no one disputes that a great change has come over Christmas observance; and the only question is whether it be for the better. Generally speaking, all change that is not a mere fluctuation means progress towards good. This is a universal law, but it scarcely need enter into present consideration. The more important fact is that, even while admitting the poetry and picturesqueness of old-world festivities, we cannot work out the problem of reconciling them with modern life. In some parts of the country vestiges of Christmas past still remain. But among those who read Sir Walter Scott's glowing lines on Christmas with a thrill of sympathetic emotion, how many take to their hearts the rustic caroller with his "Joys of Mary?" How much sympathetic emotion is excited in London streets on Christmas morning by the lugubrious vocalist from the Seven Dials as, with an eye to every kitchen-window on both sides of the way, he trolls forth "God rest you, merry gentlemen?" And when the wassailers come out with their ribbon-decked bowl, or the mummers with their fantastic attire and still more fantastic drama—as even now they sometimes do in the merry West—who, save the rural publicans, regards them as other than nuisances worthy to be put down by the county police? There is no reason to believe that these representatives of Christmas in the olden time are worse than their forerunners, but, on the contrary, we find every inducement to consider them a great

deal better. At any rate they show us the most tolerable of ancient Christmas doings. What the least tolerable were can be gathered from Strutt, and the indignant outpourings of the Puritans who put them down with a hand so strong and sturdy. In our day the Lord of Misrule and his gang, to say nothing of the Boy Bishop and his train of mock ecclesiastics, would be as much an anachronism as a Knight of the Middle Ages on a modern battle-field, and as certainly handed over to the nearest constable as that Sir Brian de Bois-Guilbert would be "sent to the rear" for masquerading. But while all this is true, it cannot be said that advancing civilisation, after sweeping away abuses, has substituted much in its place. As regards Christmas observances, time is simply destructive and not reformatory. It has taken away and not replaced; knocked down and not built up. What, for example, have we in the room of the quaint old carols, as archaic in construction as they doubtless were rude in performance? Our modern Christmas music is represented by the intolerable and nocturnal noises of the gentlemen with cornets and trombones, who usually stand under the windows of a public-house, but who, at Christmas time, call themselves Waits. True, some attempts have been made in recent years to revive the practice of open-air Carol singing, but there is no evidence to show that the revival has any genuine vitality; while as regards the pantomime—a modern substitute for the mystery-plays and dramatic representations of old—everybody knows that it is fast losing such distinctiveness as it once had, and becoming merely an occasion for a special show of stage magnificence. There is, perhaps, cause to regret, not that the revelries and amusements formerly prevalent at Christmas have passed away, but that nothing equally distinctive has taken their place. The year is reduced to a dead level, and the people, having no other resource, are driven to keep feasts by an extra measure of eating and drinking. Remedy there is none. The time has gone by when it was possible to unite all classes in the same social pursuit, and we are living in an age when society does not provide its own amusements, but leaves the work to be done by men to whom it stands in the place of a trade.

The singular forms taken by festival amusements in olden England must be more or less well known to every reader, who does not need telling that they were often the natural products of a coarse and licentious time. But offensive as these observances must be to us, they compare favourably with others in vogue at the same period on the Continent, and especially in France. One hundred and fifty years ago Monsieur du Tilliot, a gentleman in attendance upon the Duc de Berry, collected into a volume,\* embellished with capital engravings, all the particulars he could discover of the astonishing institution called the Feast of Fools—the English analogues of which are, of course, the Lord of Misrule, as far as he intruded into the Church, and the Boy Bishop. Those who may be fortunate enough to acquire this now rare work will have spread out before them a representation of old-world amusement that demands some faith in the acceptor. But the authorities cited by M. du Tilliot are too strong for doubt, and leave us in a condition of wonder and amazement at the mingled childishness, folly, and worse, which marked a time of popular rejoicing centuries ago. Much learning has been expended in efforts to show that the Fête des Fous, the Fête d'Ané, and other kindred solemnities, were the pagan saturnalia adopted by

Christianity; but without stopping to debate this question, let us see by the light of one of M. du Tilliot's MSS. how far the Church at one time sanctioned such proceedings. The fête began at Christmas-tide by the election of an abbé du clergé, the electors being (we now refer to the town of Viviers) the canons and choir of the cathedral. This done, and a "Te Deum" sung, the mock dignitary was carried on men's shoulders to the chapter-house, and there received standing by the higher ecclesiastics, even by the Bishop if he chanced to be present. More singing followed, and afterwards a procession took place, which was repeated every day during the octave. But on St. Stephen's, St. John's, and Innocents' Day, a higher dignitary appeared, in the person of the Fool Bishop, who, though really a humble officer of the Church, was vested in episcopal robes, seated on the episcopal throne, and assisted at Mass in the episcopal capacity. At the close of the Office, silence was proclaimed, the choir responding "Deo gratias," and the Fool Bishop pronounced the Blessing, his almoner afterwards granting, in doggerel verse, certain pretended indulgences. Even this burlesque of sacred things was not the worst. Stages were erected outside the churches, whereon the choir and clergy enacted licentious plays as well as mysteries, and processions marched through the towns, the members of which failed not by speech and action to excite the laughter of the mob. In point of fact, nothing can be conceived more horrible than the transactions carried on in the name of public rejoicing, some even provoking the Synod of Angers (1595) to describe them as things of which it is a shame for a man to speak or write. In all these doings music played a distinguished part. The full capacity of the church choirs was taxed to honour a Christian saturnalia, and to the solemn Gregorian tones the most blasphemous doggerel was sung with unction. Eventually matters were carried so far as to scandalise even authorities ready to tolerate anything that kept the people in good humour. Decree after decree against the sacerdotal worship of Folly was therefore issued, and, after a long struggle, the nuisance abated.

But this Revelry of Fools was not confined to the Church. Companies of gentlemen and others were formed into societies, as at Cleves, every member being bound to wear a Fool embroidered in silver on his clothing. In Flanders and the north of France Christmas revelry took the form of a Feast of Asses, and of La Mère-folle, whose function it was to teach young Fools to sing and dance. Music had a great part in the Flemish celebrations, especially burlesque music, the performers representing asses, wolves, apes, foxes, and other animals. The more sober Flemish mind, however, could not be satisfied with folly alone, and it must be said for the village theatres of the Low Countries that they presented features we would gladly see reproduced now. Every town and village had its guild of rhetoric—which arose upon the ruins of the old mystery stage—and had, likewise, its impresario, whose business was to prepare and superintend public performances on such feast days as Christmas and Easter. Into the working of these theatres, a learned Fleming, M. Straeten,\* has made exhaustive inquiry, and the result is one of singular interest, as well as adapted to excite our respect for a people not generally reckoned among gifted races. The village impresario, according to M. Straeten, was at once author, player, director, prompter, scenic artist, costumier, machinist, and orchestral leader, for at all times he had a band of some sort under him.

\* Mémoires pour servir à l'histoire de la Fête des Fous, qui se faisoit autrefois dans plusieurs Eglises. Lausanne et Géneve, 1741.

\* Le Théâtre Villageois en Flandre: Histoire, Littérature, Musique Religion, Politique, Mœurs. Brussels, 1874.

He trained the performers, who, often unable to read, were visited at their places of employment and taught their "lines" by ear, and upon him alone therefore rested the glory or the shame his stage acquired. As for his artists, they were not seldom workers in the fields. No women, it should be pointed out, were allowed to take part, so that often a man came from the plough and exchanged his soil-stained garments for the robe of Marie Stuart, or even, mayhap, of the Virgin Mary. The female population, however, had their revenge for exclusion by forming guilds of their own, and performing amongst themselves scenes from Scripture and the lives of the saints. More often than not the rustic stage was erected against the wall of the church, or in a meadow near at hand, and around it, with its simple appliances, gathered the entire country-side to witness a religious play, or, perhaps, a "morality"; occasionally a farce redolent of the coarseness of the time. Some of the dramas were decidedly pretentious. Take, for example, one entitled "Domitien," which seems to have been modelled upon Greek form, since it had a part for a chorus embracing substantially the functions of the choragus. Thus, in the first act a choir of soldiers sang the praise of princes. In the second the blindness of superstition was musically set forth, and in the third another chorus attributed the decadence of Rome to the worship of false gods. Incidental music, too, was often introduced, where the business of the play allowed. Thus, in the drama of "Clovis," a solemn "Te Deum" celebrated the baptism of the King by the Archbishop of Rheims, and, occasionally, tableaux were presented to the accompaniment of vocal and instrumental strains. If it be asked what sort of an orchestra was available on these festive occasions, and whether the music has come down to us, the only possible answer is not quite satisfactory. There is, however, some evidence on both heads from which the rest must be assumed. The instruments commonly employed were the trumpet, hautboy, flute, fife, and tambour, and it is curious to note that each town had its favourite, using it on solemn occasions such as proclamations and the like. The cornemuse and lute were also in vogue at these festivals; the flageolet is spoken of in some documents of the period, while a passage in a drama of later time makes mention of clarinets, bassoons, horns, and violins. But, perhaps, the best idea of the village orchestras can be gained from a passage in an old religious play, spoken by King David to his train on arriving at Mount Tabor: "Play, minstrels and tambours, my three hundred harps, and my three hundred trumpets, drums, viols, guitars, psalterions, lutes and kettle-drums, organs and cymbals, and you singers of symphonies." Most probably the rustic dramatist mentions here the instruments he best knew, and the conclusion is supported by a passage in another drama: "Such love to hear the melodies of the organ, flute, psaltery, harp, violin, rebec, kettle-drums, lute and guitar." As regards the music, only fragments have come down to us, but we know that it was employed (as already pointed out) in the manner of the Greek chorus; hymns being sung, both sacred and secular, in praise of God, or the heroes of the drama, or by way of enforcing the lessons conveyed in the story.

In this manner, far removed from the enormities of a Feast of Fools, or the stupid antics of a Lord of Misrule, the grave Flemings, albeit not without occasional licence, kept their solemn feasts; and it is barely possible to exaggerate the influence for good which exercises so adapted to stimulate thought and imagination must have had upon the populace. But we should not be hard upon those forms of amuse-

ment which gave the loosest rein to folly. In our day of intellectual activity, when the meanest can for a penny have before him a summary of what is going on all the world over, we are unable to understand how monotonous and limited were the lives of our forefathers. By the way, when the existence of the Feast of Fools was threatened, certain conservatives of the time put forward a plea on their behalf touching this very point. They said in effect, speaking for the clerical actors: "We must have some relief from the endless round of Divine service. Folly is natural to man, and born with him, wherefore it must sometimes be allowed to run its course. This is why we give up a few days to buffooneries, after the relief of which we return full of joy and fervour to the service of religion." As with these priests so with the people, whose lives were really bounded by the horizon of their homes. Human nature could not endure such terrible monotony, and from time to time sought change and variety in revels as free as ordinary existence was limited and restrained. Obviously, to that state of things we never can return; and in proportion as mental culture extends so will the sobriety and self-restraint with which popular feasts, as far as they are observed at all, be kept. "And thus," sighs a lover of the good old times, "the world is to become more dreary and unpicturesque than ever!" Not so. Only the locality of life and animation and diversion has been changed. It has been removed from the village green and the rustic stage to the mind of every man who is abreast of the age, and there, not an occasional, but a perpetual feast is kept.

SOME time ago we drew attention to the practice of defacing books which are put into the hands of visitors at the Opera with advertisements from various tradesmen; and we also said that in concert-programmes this custom seemed gradually creeping in. Whether our remarks may have had any effect, we know not; but certainly in recent Opera-books we have not observed the same cause for complaint. If, however, in the metropolis this objectionable method of appealing to the public is dying out, we cannot see any reform in some country towns we could name; for a "Book of words" lately forwarded to us is a curiosity in this respect. On the outside we are told that it is the programme of a concert; but the first page announces that somebody "Brothers" are "now showing selections of new Winter Dress Materials, consisting of the latest novelties in French Fabrics," &c. Then the names of the vocal pieces to be sung by such artists as Miss Anna Williams, Mr. Vernon Rigby, Mr. Santley, and Mr. Thurley Beale, are surrounded on all sides by advertisements of "Mourning Bonnets," "Boots and Shoes," and a "Smoking Mixture at 4d. and 5d. per oz." the name of one lady, who keeps a "Ladies' and Children's Outfit Warehouse," being printed so prominently at the top of the page as to make us believe that she took part in the programme immediately before Mr. Santley's song, "Nazareth." Added to this there are pieces of coloured paper with advertisements sewn into the body of the book, so that we are actually compelled to dive under these to find out the name of the next performer. Surely, even if we are obliged to be surrounded by advertisements in railway carriages, and stared at from the walls by representations of magnified heads and shoulders in our daily walks, we might at least be free from these inflictions in the concert-room.

In Professor Macfarren's recent address to the students of the Royal Academy of Music, speaking of the ill effects of mere pupils striving after what is termed "originality," he said: "Thoughts need

manipulation, exercise, development, quite as much as the fingers of a player or the vocal organs of a singer; and when one has learned to think, when one can dispose of one's thoughts at discretion, then, if the mind of the thinker have some individuality itself, have something different from the minds of other men, the means have been attained for the expression of that individuality; but he who in the first instance aims to be unlike his fellows becomes eccentric, angular, peculiar, possibly ugly, but by all means ungenial." The history of music proves to us how profoundly true are these remarks. All our great writers have based their early compositions upon the models bequeathed to them by their predecessors; and the "originality" of their genius has been developed as their power in art-work has increased. In spite of these incontrovertible facts, however, the youngest of our musical fledglings is constantly blamed for commencing his attempts at composition in the idiom of his time. His writing is sound, it is asserted; his themes are well wrought out, he shows that he is steadily and surely grasping the science of instrumentation; but he is wanting in "originality." May it not be truly said that he who is perpetually searching after this qualification is merely proving that he has it not naturally? Many of the works we are now condemned to hear are the outgrowth of this false training. We do not by any means say that music of a high character should be "pretty," but there is no occasion to go to the opposite extreme and make it "ugly."

Now that "People's Concerts" are firmly established in the metropolis, it appears necessary to bestow some little attention upon what should be "People's music." Years ago M. Jullien established a name in this country by acting upon the notion that cheap concerts before a large audience might pay as well as dear concerts before a small audience; and, although he allowed his visitors to walk about as freely as if they were at an open-air performance, and offered every facility for "refreshment," he succeeded in making many persons acquainted with the works of the great masters who, but for his exertions in the cause, might never have heard them. But to attract the multitude he found it necessary (or at least thought it so) to degrade his programme to the level of his hearers, rather than to lift them up to the level of his programme; and the consequence was that a vast quantity of trashy compositions were given, accompanied with certain "effects," of which the less said the better. The craving for these effusions (if such craving ever existed) has, however, now passed away; but in banishing such works from our cheap concerts we must be careful that we do not replace them by compositions equally antagonistic, though in another form, with real art. Bright Overtures, the standard—but not the most recondite—Symphonies, and good sterling vocal music, should at first be the fare provided for those who have not yet educated themselves to listen to the more elaborate creations of the great composers. Flashy solos and "Royalty" songs are as bad in their way as M. Jullien's "British Army Quadrille"; and it behoves us, therefore, to see that, in ceasing to be ruled by our audiences, we do not become ruled by our performers.

THERE can be little doubt that, as a rule, a composer is pleased with his own music; and we may also take it for granted that a teacher who publishes his theory of instruction believes in it himself. Presuming that these are truths generally admitted, what possible occasion can there be for writing letters to assert the fact whenever reviewers venture

to differ from authors in opinion? And yet we are inundated with communications from those whose works have not been noticed with unqualified favour urging us to allow them space to tell our readers that, as our estimate of their publications does not agree with that of their authors, we must be wrong. If we hint that a progression in harmony is faulty or disagreeable, we are informed that the composer has tried it over again, and likes it very much. If we take exception to a certain method of tuition, a stinging letter from the inventor of the system reminds us that we have incurred the wrath of the writer, and must be prepared to brave the consequences. A short time ago a reprint of one of our reviews (in which we had the presumption to state our convictions) was forwarded to us with annotations from the author, and accompanied by a letter in which occurs this remarkable sentence: "Had your critic made an exertion, he could have written a much more sarcastic and less rational review." We certainly can understand how, had we been so inclined, we might, with some additional trouble, have been "more sarcastic"; but how extra exertion would have made us "less rational" passes our comprehension.

OUR American contemporaries are just now very busy with Messrs. Gilbert and Sullivan, and one of them gives a droll account of the reception awarded to the "Pinaforeists" by a fleet of hired steamers of Sandy Hook. The day was bitterly cold, but, despite a thermometer "below the Antarctic Continent," large numbers of people went off to meet the illustrious visitors, every vessel in the motley squadron being dressed with American and English flags, and having on board a "Pinafore" band and chorus. The Standard "Pinafore" sent two tugs, and the Church Choir "Pinafore" one; another hailing from the Aquarium, another from Chickering Hall, another from Lexington Avenue, and another from some place where a German version of the operetta is played. All these might have made a gallant show under an admiral, but as each steamer went its own way they somehow got mixed up with the regular shipping, and so the effect was lost. The bands and choirs were more successful with their selections from the great work of the honoured guests—or rather they would have been but for a "pestilent little tug," sent out by the San Francisco Minstrels, and carrying a flag inscribed with the terrible legend, "No Pinafore." The mission of this tug, like that of the rift within the lute, was to spoil the music, and it did its work with all the perseverance and success of a first-class steam whistle. Whenever a band played or a chorus sang, the steam whistle of the Minstrels shrieked its loudest, and so were Messrs. Gilbert and Sullivan escorted into New York Bay.

FUTURE premiers prix at the Paris Conservatoire, who may be tempted to evade their obligations to the State which has educated them, will assuredly pause and reflect upon what happened to Mdlle. Vaillant for breaking her bond. This young lady on leaving the institution should have limited her services for a time to French Opera-houses, but, tempted by a higher salary, ran away to Belgium, where she captivated the public, and got married to a baritone named Couturier. Mdlle. Vaillant, or Madame Couturier as she must now be called, probably thought that the government of a great country would not trouble itself about so small a person as herself. But she was soon undeceived. M. Jules Ferry prosecuted her for breach of contract and obtained an award of 15,000 francs and costs, without payment of which

Madame Couturier could not safely return to France. She did return, however, accepting an engagement at Marseilles, and was there waited upon by the agents of the Minister. Madame Couturier must pay, so ran the decision, and after some parley a regular convention has been drawn up between the "high contracting parties"; the lady and her husband engaging to accept the judgment of the Court, and to pay the damages and costs at the rate of 400 francs for each month in which she sings once or more at a French or foreign theatre. In about three years' time, therefore, provided Madame Couturier has constant engagements, she will be free of the penalty exacted by her offended country. Let us hope that the correction will do her good, and be a warning to all who may feel disposed to imitate her escapade.

WE reprint the following advertisement from a recent provincial newspaper:—

**EASY TRICKS ON THE VIOLIN.**—How to produce imitations of the Human Voice, the Cries of the Barnyard Fowls, and the Scotch Bagpipes, by a simple Method. Music, including two splendid Marches, and full instructions, price 1s. 6d.

We have lately been forced to listen to many musical effects which may certainly be termed "tricks," but have not yet been accustomed to call them so. "Programme music," however, which already includes, amongst other realistic sounds, the rattling of the bones of skeletons, may shortly call into active service the accomplishments of the author of the above advertisement. The "Farmyard Symphony" would be an excellent vehicle for the introduction of the cries of various animals; and in the development of the subject it might be possible to include other noises never yet attempted. We do not know whether the "splendid Marches" are characterised by any of the tricks mentioned, but can imagine that the vain-glory of many an advancing army might be aptly illustrated by the crowing of a cock.

#### HER MAJESTY'S THEATRE.

It seems curious that the only novelty we have to record at this establishment during the past month should be the appearance of the Royal Spanish Ballet Troupe, the exceptional talent of these dancers being, strangely enough, exhibited for the first time between the acts of "Don Giovanni." A wise policy, which we should be glad to see more generally adopted, has been the casting of various *prime donne* for the principal characters of the stock operas. The impression created by Mdlle. Lido as *Michaela*, in Bizet's "Carmen," has not been increased by her assumption of *Elvira*, in "Don Giovanni"; but she fails in good company; for, although we have lately had many representatives of this part, few have been equal to its requirements. We must say, however, that her singing of the difficult music of *Queen Marguerite*, in "Les Huguenots" (her services having been enlisted at a very short notice, in consequence of the indisposition of Mdlle. Ilma di Murska), was in every respect thoroughly satisfactory. Signor Tecchi, as *Don José*, in "Carmen," has much improved; and Mr. Carlton, who replaced Signor Pantaleoni as the Bull-fighter, deserves a word of praise for his intelligent singing, although his voice has scarcely sufficient power to fill so large a house. Little can be said in favour of Madame Pappenheim's assumption of the heroine in Verdi's "Aida." She is a painstaking artist; but the character is out of her line, and the recollection of her predecessors in the part no doubt somewhat militated against her success. Signor Fancelli was warmly received on his return to the establishment, and his excellent singing has materially strengthened the cast of the many operas in which he has appeared, his *Sir Huon*, in "Oberon," having created a marked effect. The 29th ult. was announced as the last night of the Autumn season; but as a short Winter season is to commence on the 1st inst., it is possible that Wagner's "Flying Dutchman" and Goetz's "Taming of the Shrew," both of which were promised, may still be produced.

#### CRYSTAL PALACE.

THE concert of the 1st ult. opened with a very excellent performance of the familiar Scotch symphony of Mendelssohn. The novelties of the afternoon were a Prelude and Fugue (MS.) for orchestra by Mr. F. Davenport, and a selection from Wagner's "Meistersinger," arranged for concert use. Mr. Davenport's composition is cleverly written, and shows great mastery of the resources of counterpoint; but it is interesting rather as a scholastic exercise than as abstract music, and its general effect is dry. The "Meistersinger" selection includes the Introduction to the third act, the Dance of Apprentices, and the Procession of the Mastersingers—three movements which, though musically interesting, suffer materially, as might be expected with Wagner, when heard apart from the stage. Miss Bessie Richards made her first appearance as a pianist at the Saturday concerts on the same afternoon, in Hiller's concerto in F sharp minor. The young lady has decided talent, but is at present by no means up to the standard of attainment which would justify her appearance at a Crystal Palace concert. Her performance was altogether wanting in finish; and she ought to study carefully before presenting herself again to the public. The vocalists were Madame Schuch-Proksa and Miss Hope Glenn; the former confirmed the good opinion previously formed concerning her; while the latter, a *débutante*, pleased by her sympathetic voice and expressive singing.

Mozart's symphony in C major (No. 6), which was given on the following Saturday, though seldom heard, and much less generally known than the famous "Jupiter" symphony in the same key, is hardly less characteristic of its composer than the great work just named. It is a stream of lovely melodies from beginning to end, the slow movement being especially charming. It has not the grandeur of a Beethoven symphony, but approaches rather to the artlessness of Haydn. The other orchestral numbers at this concert were the "Leonora" overture (No. 3) and a very weak Gavotte for strings by Bazzini. Miss Anna Mehlig gave a really superb rendering of Rubinstein's interesting concerto in D minor—one of his best works; and Miss Carlotta Elliot and Mr. Edward Lloyd supplied the vocal music—the young lady, who appeared for the first time at these concerts, creating a very favourable impression.

The first performance in this country of Joachim Raff's eighth symphony was the special feature of the concert on the 15th. There are probably few living composers who write more than Raff; and there are certainly none who are more unequal in the quality of their productions. The eighth symphony, entitled "Frühlingsklänge," is one of the weakest and least interesting of its composer's works. It contains much clever writing; but, with the exception of the slow movement, there is hardly an idea in the symphony which is worth the trouble of treating. Where it is not commonplace and vulgar, it is mostly dry and laboured, and in parts even positively ugly. But for the fact that it is the latest symphony by one of the most prominent composers of the day, it is difficult to imagine why it was produced at the Crystal Palace. In spite of a remarkably fine performance, it was but coolly received by the audience. Mdlle. Janotta had been announced as the pianist on this afternoon, but as she was prevented from appearing, her place was taken by Miss Anna Mehlig, who played Mendelssohn's concerto in G minor in her usual finished manner. Mr. Santley was the vocalist at this concert, which concluded with Gounod's pleasing, but not very striking, ballet music to "Polyeucte."

The programme of the concert on the 22nd included Schumann's Rhenish symphony (No. 3, in E flat), Dr. Swinnerton Heap's Concert Overture in F, written for the last Birmingham Festival, and Liszt's transcription for orchestra of a march from Schubert's "Divertissement Hongrois," as the orchestral numbers. Dr. Heap's overture is a well-written composition, carefully scored and pleasing, but of no great originality. Liszt's effective and brilliant arrangement of Schubert's march has, we believe, been occasionally heard in London, but had not been previously given at these concerts. Madame Arabella Goddard played Mozart's lovely concerto in D minor, with the brilliancy to which we are accustomed from her; but her reading

of the work seemed to us cold and unsympathetic. The vocal music at this concert was supplied by Miss Robertson, who sang "Non mi dir" from "Don Giovanni," and a vocal Waltz by Thomas, the latter a very pleasing composition, but by no means suited to a Crystal Palace concert.

#### MONDAY POPULAR CONCERTS.

THE performances of this institution, which during the twenty-one years of its existence has rapidly and most deservedly gained the popular support to which it appealed, were resumed on the 3rd ult., when a numerous audience assembled to render homage to the familiar artists who made their appearance at St. James's Hall on the occasion. Although the taste and the intelligent appreciation for abstract music may be more widely spread among the specifically musical nations of the Continent, it is nevertheless a fact that the "Popular Concerts," instituted by Mr. Chappell, occupy a unique place in the musical life, not only of this metropolis but elsewhere. The Paris *Concerts Populaires* afford no parallel, being devoted chiefly to the performance of orchestral and choral works, while the annual chamber-concerts given at the numerous musical centres of Germany, Austria, Holland, and elsewhere, are generally carried on by a few local artists, however excellent and however meritorious their efforts for the diffusion of musical taste of the highest order. It is the cosmopolitan character of Mr. Chappell's institution which renders it unique,—the fact that during each season it affords its frequenters the opportunity of hearing the classical masterpieces of chamber-music interpreted by the foremost artists of every nationality. Considering the success by which these Concerts have hitherto been attended, it is scarcely surprising that they should assume a somewhat conservative character as regards the works performed during the season, although we think we are interpreting right the general bias of the audience in advocating a more liberal concession to the claims of living composers than has of late years been accorded them. Among the artists whose appearance is announced during the present season we again notice with regret the absence of the name of Madame Schumann.

The opening Concert of the present, twenty-second, season was inaugurated with a spirited performance of Haydn's string Quartett in B flat (Op. 50, No. 1) not previously heard here, a fact which is scarcely surprising considering the numerous similar works which flowed from the prolific pen of that composer. Although not to be classed with the best of these works, the quartett referred to is distinguished, like the rest, by that transparent clearness of design and harmonious development of the parts which characterise classical art-work. The performance was in excellent hands, being intrusted to the familiar quartett-party, presided over in turn by two of the most eminent violinists of our time, and consisting in the present instance of Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti, their first appearance on the platform becoming the signal of a most hearty demonstration of welcome. Signor Piatti's noble tone and artistic conception were displayed to the best advantage in Rubinstein's Sonata in D major for violoncello and pianoforte, as were the eminent qualifications of Mdlle. Janotha, who presided at the latter instrument. This was the fifth performance at these Concerts of Rubinstein's Sonata, one of the most coherent and interesting works of its impulsive composer. The only instrumental solo performance of the evening was a Chaconne for violin by Vitali, rendered by Madame Norman-Néruda in the exquisite style to which she has long accustomed us. Beethoven's pianoforte Trio in E flat (Op. 70), admirably played by Mdlle. Janotha, Madame Norman-Néruda, and Signor Piatti, brought the interesting programme to a worthy conclusion. Miss Lillian Bailey was the vocalist, and materially contributed to the enjoyment of the evening by singing an aria from Handel's opera, "Allessandro," and the familiar Cavatina, "Und ob die Wolke sie verhüllt," from "Der Freischütz," the effect of the latter being enhanced by Signor Piatti playing the violoncello obbligato. The lady's fresh voice and pure intonation, as well as her unostentatious yet intelligent rendering of the two airs, so widely differing in style,

deservedly met with the unqualified appreciation of the audience. Mr. Zerbini ably performed the office of Conductor.

At the second evening Concert of last month (the 10th ult.) Mdlle. Janotha was again to have been the pianist, but was unable to appear in consequence of indisposition, her place being taken by Mdlle. Anna Mehlig, whose performance of Haydn's variations in F minor for pianoforte alone elicited much applause. The lady was also associated with Madame Norman-Néruda and Signor Piatti in the capital rendering of Schumann's pianoforte Trio in D minor, of the characteristic merits of which we have before had occasion to speak in connection with these Concerts. The Concert opened with Spohr's string Quartett in A major (Op. 93), in which Madame Norman-Néruda had a special opportunity of displaying her eminent qualities as first violinist, the part assigned to that instrument in what is essentially a virtuoso-quartett being throughout predominant. That Spohr, himself the greatest violinist of his time, should have thus far strained the artistic economy essential to the particular art form in question, is scarcely surprising, although it can hardly be said that in this, as in several others of his "solo-quartetts," he has added to the number of classical chamber works. They require at any rate the skill of a consummate first violinist to be truly appreciated, and in that respect the performance we speak of certainly left nothing to be desired. Haydn's Quartett in B flat (Op. 55, No. 3) was the concluding number, the executants being Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti. Vocal solos by Buononcini, Salvator Rosa, and Handel respectively added an historical interest to the programme, and were well suited to the almost masculine *timbre* of the voice of the singer, Madame Cummings. Sir Julius Benedict was the Conductor.

Beethoven's string Quartett in C major (Op. 59) was produced as the commencing number of the third Concert of the season (the 17th ult.), and received an admirable interpretation at the hands of Madame Norman-Néruda, MM. Ries, Zerbini, and Pezze. The quartett is one of three dedicated to Count Rasoumowsky, and reflects, like its companions, the mature artistic consciousness which characterises what is generally recognised by this classifying age as the second period in the development of the composer's genius. Sublime grandeur of conception, dignity and grace, combined with an absolute control over matters of form and symmetry, distinguish the works of the giant-musician at this period, and form the leading attributes of the quartett in question. Mr. Charles Hallé was the pianist of the evening, and with his wonted skill and lucidity of exposition played, as his solo performance, Beethoven's Sonata in E flat (Op. 29, No. 3), while at the conclusion of the Concert he joined Madame Norman-Néruda and Signor Pezze in the execution, *con amore*, of Haydn's pianoforte Trio in E major. Nor should we omit the admirable and, as a matter of course, much-applauded rendering on the part of the lady violinist of Handel's Violin Sonata in A major (Op. 26), which, having elicited an inevitable encore, was supplemented by a number from Spohr's "Salonstücke." Miss Hope Glenn created a very favourable impression in her rendering of songs by Haydn, Schubert, and Carissimi. Signor Pezze had, it should be added, taken the place of Signor Piatti on this occasion, owing to the sudden indisposition of that gentleman.

At the last evening Concert of the past month Mdlle. Mehlig was again the pianist, her solo performance being Weber's Sonata in C major (Op. 24), one of the most characteristic and masterly of the composer's similar productions. The Concert opened with Brahms's Sextett in G major, for double complement of violins, violas, and violoncellos, which had already been previously heard at this institution, the executants being Madame Norman-Néruda, MM. Ries, Zerbini, Burnett, Pezze, and Piatti. The programme also included three duets for violoncello and pianoforte by F. W. Davenport, in the performance of which Mdlle. Mehlig was associated with Signor Piatti, as well as Haydn's pianoforte Trio in D major (No. 21), executed by Mdlle. Mehlig, Madame Norman-Néruda, and Signor Pezze. Miss Lillian Bailey was again the vocalist, and contributed an Aria from Handel's "Giulio Cesare," and Lieder by Schubert and Mendelssohn. Sir Julius Benedict conducted.

## BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE first Subscription Concert of the season was given at the Town Hall, Shoreditch, on the 4th ult., the work selected for the occasion being the Cantata "Hereward," composed expressly for the Society by the Conductor, Mr. Ebenezer Prout. On its own merits the composition fully deserves the care and attention bestowed upon it by every member of the Association; but, even were this not the case, as a mark of respect to an artist who has worked so zealously to bring the choir to its present state of efficiency, the opening concert of the session was certainly the most legitimate time to bring the work before the subscribers. On the occasion of the performance of the Cantata at St. James's Hall, in June last, by this Society, we entered so fully into the details of the composition that critical notice here would be unnecessary. We may say, however, that increased acquaintance with the music enabled the singers to give increased effect to the very many picturesque and highly dramatic choruses with which the work abounds. Especially were the precision and evenly balanced quality of tone in the choir observable in the choruses "Strike the harp" (with which the Bridal March is so skilfully interwoven), "Gleemen lift a tuneful strain," and the Saxon Chorus, "Weep for the Viking slain," which, although short, contains some of the best writing in the Cantata. The principal vocalists were Mrs. Osgood, Miss Jessie Jones, Miss Marian Williams, Mr. W. Shakespeare, and Mr. Frederic King, all of whom gave the utmost effect to the solos with which they were entrusted, Mrs. Osgood singing, as she always does, with genuine pathos, Miss Williams creating a marked impression in the difficult air, "Hail, the might of woman, hail!" and Mr. Shakespeare being especially successful in the portions of the tenor music requiring real dramatic feeling. The Cantata was received throughout with the warmest applause from an audience crowding every part of the hall; and the composer, who conducted, was greeted at the conclusion of the performance with unmistakable expressions of satisfaction. A good word must be said for the small but efficient band, the whole of the elaborate accompaniments and the Bridal March being rendered with much care and intelligence.

## MR. COENEN'S BRIGHTON CONCERT.

THE Evening Concert given in the Dome on the 20th ult. by Mr. Willem Coenen was of a very attractive character, and notwithstanding the crowd of amusements at Brighton in the full season, drew together a very large audience. Mr. Coenen was to have been supported by Mr. Sims Reeves, but unfortunately the great tenor was too indisposed to appear. Though this amounted to a misfortune, the public, seeing what was otherwise provided, bore it with equanimity, and left the concert-room quite satisfied with their entertainment. It is unnecessary to dwell upon the many items in the programme. The nature of what was done can be inferred when we state that the list of principal vocalists comprised the names of Madame Sherrington, Madame Antoinette Sterling, Miss Hoare, the Misses Kingsbury, Mr. Pearson, and Signor Foli; the instrumentalists being, in addition to the talented concert-giver, Mr. Lindsay Sloper, Mr. Kingsbury, and Mr. Taylor; while the concerted vocal music was supplied by the Philharmonic Choir. Such a combination of talent engaged upon more or less popular selections had a result wholly needless to specify. Mr. Coenen appeared both as executant and composer. In the first capacity he played Rubinstein's "Valse Allemand," with such skill and taste that his audience—and Brighton amateurs know a pianist when they hear him—testified their satisfaction by a warm recall. As a composer, Mr. Coenen came forward with a "Caprice Concertant," written for no fewer than sixteen players upon eight pianos. Of course, a work of this kind must be considered in the light of a *jeu d'esprit*, and as of comparatively small practical worth, since only under very special circumstances can sixteen capable players and eight pianos be got together. A *jeu d'esprit*, however, has its value, direct and indirect. In the present case, it excited a good deal of curiosity and interested remark. That was its direct value; while indirectly it served to show that the composer has some of the

qualifications for higher work than any by which he is yet known. It must be obvious that the nature of his prodigious score offered great temptations to over elaboration, the danger being that the main design would lose itself in a maze of details, and the general effect show monotony. But Mr. Coenen has avoided these results with surprising skill. Although each piano forte has, substantially, an independent part, the main design stands out as clearly as possible, unobscured by excess of ornamentation; while as regards the variety which in such a work must atone for uniformity of colour, we can only say that no means of securing it could have been better devised or more successful. The themes of the Caprice, by the way, are thoroughly melodious, and if Mr. Coenen can reduce his work to the dimensions of a duet it will meet with large acceptance. The Caprice was played most admirably by sixteen lady pupils of the composer on eight Kirkman grands, and as a matter of course was enthusiastically applauded and encored.

A CORRESPONDENT sends us the following account of the music at the opening ceremonial of the Sydney International Exhibition: "The first Australian International Exhibition was opened in Sydney, New South Wales, on September 17. Some months since Signor Paolo Giorza was appointed by the Commissioners Director of Music, with instructions to prepare an opening Cantata. Considerable heart-burning existed at the time amongst the local professors at this appointment without competition. The result has however proved that a good choice was made; and considering that Signor Giorza had but a few weeks to obtain the words of a suitable Ode, and to compose the music for the practice of the chorus, he is to be congratulated on having produced a very creditable work. The words of the Cantata are the composition of an Australian poet, Mr. H. Kendall. The work commences with a very short prelude for the orchestra, by which the audience are prepared for the opening bars of the first chorus, 'Songs of Morning,' in 3-4 time, which except for the beauty of the orchestral accompaniment (in which Signor Giorza throughout is very successful) does not command much admiration or evidence much originality. A few bars of recitative follow for the soprano, and lead to the chorus 'Lo, they come,' which appears the most original number of the whole work, the orchestration in particular exhibiting great taste and skill. A tenor solo, sung by Mr. Vernon Reid, is followed by airs for bass and contralto, sung respectively by Mr. T. Rainford and Miss Marie St. Clair. The latter is certainly the gem of the solo parts, and Miss St. Clair's full rich voice was effectively displayed. A short prelude for flute, oboe and clarinet, then leads to a pretty soprano solo, 'Ah! haply on some mossy slope,' well sung by Miss Moon, followed immediately by a chorus for children's voices alone, 'A gracious morning.' This was rendered by a chorus of about 250 young girls selected from the public schools, and trained by Mr. J. C. Fisher, a gentleman who has long since earned the first place in this department. The admirable precision and expression exhibited by these youthful vocalists gained for them a deserved encore. The children's chorus was accompanied on four grand pianos with eight lady performers, led by Signora Giorza. A soprano solo, sung by Mrs. Wells, concluded the third part of the Cantata. The fourth part opens solemnly—Andante religioso—with a prayer 'Father all bountiful,' by a semi-choir of bass voices and chorus—and leads to the finale for principals, full chorus, and children's chorus, which would have been all the better for a little more drilling of the basses and tenors in the Allegro movement. Loud applause followed the conclusion, and at the request of his Excellency, Lord Loftus, Signor Giorza was presented to him and to the Governors of all the other Australian Colonies with him on the dais, and received their thanks and compliments. In a short speech his Excellency then declared the building opened, and the 'Hallelujah' Chorus was sung by the choir, which consisted of about 500 members of the Sacred Choral Association, augmented by a few members of the Civil Service Musical Society. An 'Australian Anthem,' composed by Signor Giorza, for soprano and chorus, was followed by 'God save the Queen,' the whole audience rising and joining. The orchestra only consisted of forty-six performers, but was well selected and balanced, and

the sound was augmented slightly by an absurdly small organ for such a building, sent out by the London Commission, and purchased by them for £600—a very bad bargain, for it arrived dirty and broken in many parts, and without any specifications, so that the builder who put it together had to work night and day to get it in order for the opening day. The general arrangements for musical performances have been one continual muddle throughout. The organ was ordered to be erected *on* the platform, without any sort of floor or organ chamber, and is placed in an archway roughly boarded up, so that its power is diminished in every possible way. The architect also has not paid the slightest attention to the acoustical properties of the part of the building set apart for the musical performances, and the original platform for the singers and orchestra, besides being found not half large enough, shows great ignorance of the proper shape and construction, and the additions made to enlarge it are most faulty and unsightly. The only excuse to be found for all this is the great haste in which the whole building has been run up, to be ready to open at the date fixed. The Cantata was repeated, by request, on Saturday, September 27, the first 'shilling day.' Upwards of 30,000 people were present, and everything went off with equal success. The platform arrangements for seating the chorus were under the control of Mr. W. H. Rowsell, the Hon. Sec. of the Sacred Choral Association, and Mr. S. M. Mowle, one of the Committee of Internal Arrangements, and their activity and attention contributed greatly to the comfort of the singers and the general success of the performance. The Sacred Choral Association are to give the 'Creation' on October 11, being the first of six Oratorios to be performed by them, one each month, during the continuance of the Exhibition, and a report thereof will follow by an early opportunity."

At a recent meeting of the guarantors of the Leeds Musical Festival, held in the Grand Jury-room at Leeds, Mr. Thomas Marshall in the chair, Mr. F. R. Spark, the Secretary, read a report of the provisional committee appointed by the General committee of the Festival, 1877, for the purpose of making arrangements for the triennial festival of 1880. The report stated that after overtures by the committee, Mr. Arthur Sullivan wrote to them saying: "I shall not be unwilling to write a work of the same length and character as the 'Prodigal Son,' a work occupying about an hour and a half in performance, and forming one part of a concert." This offer had been accepted by the committee, and Mr. Sullivan is now, and has been for some time past, writing an oratorio, the subject of the libretto being the Bible story of Saul and Jonathan. The report also expressed the pleasure the committee had in announcing that a new secular Cantata would be written for the Leeds Festival by Mr. J. F. Barnett, the composer of the "Ancient Mariner," the subject selected being the poem by Longfellow, "The Building of the Ship." Foreign composers had also been communicated with. M. Gounod was so deeply engaged in producing another great opera that it was impossible for him to write for the Leeds Festival. But from Herr Raff a very pleasing letter had been received. After thanking the committee for performing his Fourth Symphony at the Leeds Festival in 1877, he said he feared he should not be able to write something new, as he was so overloaded with work. The correspondence, however, with Herr Raff was not yet closed, and the committee still hope to obtain, if not an entirely new composition, some unpublished work of the great German composer. Numerous letters have been received from composers offering works for performance at the Leeds Festival. With the exception, however, of one new orchestral piece by Mr. Thomas Wingham, of London, the provisional committee have not ventured to decide as to these offers, leaving them to the general committee. As to the guarantee fund, the report said it was a most encouraging fact that within two or three weeks after an appeal to the guarantors of 1877, no less a sum than £5,485 was guaranteed by 172 persons. Up to the present time that sum has been increased to £8,905 by 272 guarantors. This amount is nearly £1,000 beyond that subscribed for the 1877 festival in the same period of time, and £1,500 larger than the total sum guaranteed for the festival in 1874. The committee hope that the guarantee fund for next year may reach £13,000

or £14,000 before the list is closed. In conclusion, the provisional committee suggest that out of whatever surplus may be secured by the next festival a given proportion be set apart in furtherance of the festival of 1883. The report was adopted, and a general committee appointed.

At the meeting of the Musical Association on the 3rd ult., Herr Emil Behnke gave a lecture on the Mechanism of the Voice, illustrated by working models. There was an influential audience, including Mr. W. H. Cummings (in the chair), Mr. Otto Goldschmidt and Madame Goldschmidt, Drs. Lennox Browne and Llewellyn Thomas, Rev. T. Helmore, Mr. E. Prout, Mr. C. E. Stephens, Mr. James Higgs, &c. Herr Behnke, in an exposition remarkable for its clearness and method, maintained that vocal tone came from the larynx only, and ridiculed the terms "head," "chest," and "falsetto," as applied to the registers. The laryngoscope, itself the invention of a musician—Signor Garcia—showed the break between the chest and falsetto. These he preferred to speak of as the thick and thin registers, because the first was produced by the vocal bands vibrating in their whole thickness, and the second by their thin edges alone vibrating. This great break took place at a certain place in absolute pitch, whether in the voices of men or of women. The region of the break was from D below the first line of the treble clef, to F sharp in the first space. The voices of men and women were not the same an octave apart, but were each of them portions of the same human voice. The head voice, as he understood it, existed only in women and boys; it was produced by one-third only of the vocal bands vibrating. The deepest and most effective respiration was that in which the midriff and ribs were both engaged. In the discussion which followed, Madame Goldschmidt asked a question as to breathing. She had always taken breath near the collar-bone. Mr. Lennox Browne complimented Herr Behnke on his successful demonstration. He was sure that the greatest physiologist, even Professor Huxley, could not have made the subject clearer. In the main he agreed with Herr Behnke's conclusions, but he regarded the false vocal cords as concerned in the production of tone. Mr. Orlando Steed explained the theory of Mr. Charles Lunn, and the chairman, in summing up, gave his own experiences of breathing and registers. A cordial vote of thanks was passed to Herr Behnke, who mentioned that he had a work in preparation embodying the results of his studies. ,

The balance-sheet of the Festival lately held in Bristol has been issued, and is, on the whole, a very satisfactory document. It shows a surplus amounting to £402 7s. 2d.; of which however £207 19s. 6d. was directly contributed to the funds of the connected charities. Deducting this sum, there remains a profit on the actual working of the Festival, which must be a great consolation to the guarantors, if any, who put down their names not from any real interest in the thing, but because others had done so. Looking at the items set forth, it appears that £6,158 was received by sale of tickets; of which amount the principal vocalists took £1,422 15s.; Mr. Hallé and the orchestra, £1,242; hire of hall and premises, £421 16s. 6d.; general working expenses, £1,494 10s. 4d.; and manager's expenses (secretaries, clerks, police, &c.), £643 16s. 11d. Upon these figures we have only to say that the "incidentals" run up in a manner which suggests lack of economy somewhere, and especially as no more than £251 5s. 10d. was spent in advertising. But this did not occur to the members of the Festival Society, among whom nothing but congratulation prevailed, and who cheerfully voted £250 to each of the medical charities concerned. At the meeting called to consider the balance-sheet it was resolved to increase the guarantors to 500, and limit their liability to £10. The step was no doubt a wise one, but wiser still was the suggestion of Mr. R. Lang, who, seeing that the guarantors have really nothing to pay, declared that they ought to put down a guinea each as a working fund. We entirely agree with Mr. Lang, provided it be understood that the committee are at liberty to risk the whole of the fund so formed in the production of new works. On the whole, the Bristol Festival is doing well, and appears now to be firmly established.

“Elijah,” in St. Paul’s Church, Old Ford. The overture was played on the new organ, and the choruses were sung with vigour and effect. The soloists were Mrs. McKackechnie, Mrs. Oram, Miss Hughes, Mr. Tietkens, and Mr. R. S. Williams. Mr. Malcolm Lawson officiated as Conductor, and Mr. Edmund H. Turpin was at the organ. The Rev. F. Haslock, in the absence of the vicar through illness, presided.

We announced some time ago that Mr. Henry Leslie would probably shortly retire from the direction of the body of vocalists he has trained to such a high state of perfection; and a rumour now reaches us that after the present season the Choir itself will cease to exist. We sincerely hope that this may not prove true; the Choir has firmly taken its place as one of the musical institutions of the country, and we should be extremely sorry to miss the excellent series of performances to which we have been for so many years accustomed.

THE Victoria Choral Society, St. John’s Wood, gave an entertainment on the 24th ult. The first part consisted of Mendelssohn’s 42nd Psalm, the soprano solos being well rendered by Miss Kate Burrowes, Mr. Nosotti, Mr. Paull, Mr. Cutler, and Mr. Corbett. Miss Frances Cooper accompanied. The second part consisted of pianoforte solos and ballads, and included a Rondo Brillante (Weber), played by Miss Evans, and a solo by Miss Alice Cooper. Miss Ada Barnett accompanied the songs, and Mr. Edward Jenn was the Conductor.

MR. THEODORE DISTIN gave a lecture on Racine’s “Athalie,” at the Walworth Literary and Scientific Institution, on October 28. The solos in the work were taken by Mesdames Lavender, Davies, and Augarde, the accompaniments being played by Misses Neeld and Distin (pianoforte), and Mr. Smith (harmonium). The Narrative, instead of being given by a single reader, was recited by ladies and gentlemen, each representing a character in the drama. The performance gave much satisfaction to a large audience.

We are glad to find that the statement of accounts of the late Hereford Festival shows that the result of the meeting has been even more satisfactory than was anticipated at the time. The guarantors have not been called upon for any contribution, all expenses having been paid, and a balance carried forward to their credit. The collections at the doors after the Oratorios, together with donations since received, amount to £971 6s. id., which will be handed over to the Charity.

AN Eastbourne paper informs us that two Orchestral Concerts will be given every Saturday throughout the winter in the Floral Hall, Devonshire Park, under the conductorship of Mr. Julian Adams. Engagements are pending with many eminent vocalists, and the excellence of these Concerts is so well known that there is little doubt they will be well attended.

A VERY successful Concert was given at the Atheneum, Camden Road, on the 14th ult., by Mr. W. H. Eayres. The vocalists were Miss Matilda Roby, Madame Jenny Pratt, Mr. J. H. Pearson, and Mr. Ludwig. Solos on the flute and on the pianoforte were contributed by Mr. A. Jensen and Mr. J. S. Sheldock, and the latter gentleman joined the concert-givers in a duo for piano and violin.

THE Sunday Evening Oratorios at S. Andrew’s, Tavistock Place, during the past month have included the “Last Judgment,” “Requiem” (Mozart), “Stabat Mater,” and “Lauda Sion.” The band and chorus are very efficient, and large congregations continue to attend. The “Last Judgment,” “Elijah,” “Mount of Olives,” and “Messiah” are announced for the present month.

MISS FLORENCE WYDFORD gave a Ballad Concert at the Lecture Hall, Walworth Institution, on the 20th ult. Amongst the numerous artists, Miss Agnes Larkcom, Miss Louie Wood, and Mr. Theodore Distin deserve special mention. Miss Wydford sang “Caller Herrin,” “I love my love,” and “The meeting of the waters,” all of which were heartily applauded.

THE South Norwood Orchestral Society gave the first Concert of its second season in the Public Hall, on Tuesday, the 18th ult. The vocalists were Miss Lehmann and

Mr. Bernard Lane. Mrs. Harry Brett contributed pianoforte solos, and also accompanied in an admirable manner. Mr. A. M. Hirschfeld conducted.

THE Cambridge University Musical Society announces an interesting Concert for the 3rd inst. The programme will include, amongst other works, Leo’s “Dixit Dominus” and Purcell’s “Yorkshire Feast.” Mr. C. Villiers Stanford will be the Conductor.

THE Members of the South Kensington Ladies’ Choir resumed their meetings on the 12th ult., under the direction of Mrs. Arthur O’Leary.

## REVIEWS.

*Novello’s Music Primers.* Edited by Dr. Stainer. *The Sol-fa System of Teaching Singing, as used in Lancashire and Yorkshire.* By James Greenwood. [Novello, Ewer and Co.]

This little work will, no doubt, be received by many as a novelty, and by some, perhaps, as rather a striking novelty. But all who are familiar with the history of English music will recognise in it the old English system of sol-fa, of which Christopher Simpson, who published his “Compendium” in 1667, was such an able exponent. It is not too much to say that the palmiest days of English music, as regards *reading at sight*, are to be traced to the general use of this system. Many, no doubt, have thought that it had entirely died out; that the movable Doh, and lastly the fixed Doh, had superseded it. This is not the case. In various parts of England hard-working musicians, chiefly trainers of choirs, had nurtured the old system, reverencing its traditions even when deprived of all text-books which could explain its principles to the rising generation. Among such quiet but able teachers, none have laboured more heartily and worked more successfully than Mr. James Greenwood, of Bristol. His pupils can read at first sight the most complicated music with ease and certainty, and he deserves therefore great credit for giving the public, in this handy little book, an opportunity of arriving at equally valuable results. He has not wasted a word on theorising or attacking hypothetical adversaries; it is purely and thoroughly a practical book, every statement of the method being accompanied by capital exercises, of graduated difficulty. Those who have ever had a lingering love for the old system will hail Mr. Greenwood as a new apostle; and those who neither know nor care about it will, if we mistake not, be considerably surprised at the results which he and other workers can produce by its means.

*Christmas Eve.* A short Cantata for Alto Solo, Chorus, and Orchestra. Composed by Niels W. Gade (Op. 40). The English version translated from the Poem of Aug. v. Platen, by the Rev. J. Troutbeck, M.A.

[Novello, Ewer and Co.]

THE fame of Niels Gade was rapidly growing in this country before the production of his Cantata “The Crusaders” at the Birmingham Festival; but there can be little doubt that this fine dramatic work revealed a power which even his best admirers had perhaps hardly credited him with. The short Cantata now before us (published for the first time in England) is a worthy companion to “Spring’s Message” and “The Erl-King’s Daughter,” and will doubtless be cordially welcomed by Choral Societies in search of novelties. The alto (Seraph) solo, which runs through the Cantata, although demanding intelligence as well as voice, is by no means difficult; and the choral part is happily expressive of the text, without presenting any erudite abstrusities out of keeping with the subject. Commencing with a brief instrumental Introduction, the solo for the Seraph leads to a choral piece, with a highly characteristic accompaniment (in which the harp is appropriately prominent), the chorus of Seraphs being combined with the chorus of Shepherds with much skill and effect. A melodious solo then introduces a Chorus of Praise—excellently written, and with many points of interest—and after an Air for the Seraph, and an alto solo, the subject of which is repeated by the chorus, the Cantata concludes, dying off on a prolonged harmony of the key-note with an arpeggio accompaniment. Being

published in the well-known octavo form, this Cantata cannot fail to command attention, especially as its theme is so in consonance with the approaching season.

*The Silver Cloud.* A Cantata for Female Voices. The words by Edward Oxenford. The music composed by Franz Abt. [Novello, Ewer and Co.]

THE composer of the charming Cantata, "The Water Fairies," recently noticed by us, is still lingering amongst these tiny beings; but this time he has treated of the "Land Fairies," and in such a manner as to ensure a wide acceptance of his poetical little musical offering. "According to a legend," he tells us, "it is the custom in Fairy-land for the fairies to assemble once a year at a certain spot for the purpose of choosing a new Queen. The choice is not entirely a free one, as a Silver Cloud descends, in the body of which is seen the counterpart of the fairy upon whom the regal honours for the forthcoming year are to devolve. The apparition is received with acclamation, and festivities are held to celebrate the accession to the throne of the fortunate Queen." The Cantata opens with a short symphony, followed by a bright Chorus in 6-8 time, the attraction of the vocal part being materially aided by an appropriately light and characteristic accompaniment. A Recitative for mezzo-soprano, succeeded by an air, in which the delights of fairy life are happily expressed both in words and music, lead to a duet for soprano and contralto in B flat, one point amongst the many beauties in which is a change into G flat major, and back to the original key, the briefness of the modulation being so well shaded off by the harmony as to give no effect of abruptness. A Choral Recitative, "Yonder where the purple foxgloves rise," is followed by a chorus, consisting of an unbroken flowing theme in 6-8 time. Another Choral Recitative, with a lovely dreamy phrase on the words, "A beauteous vision with its vapour blends," descriptive of the form seen in the "Silver Cloud," introduces a chorus with a marked theme, extremely well harmonised, and containing an effective change from double to triple rhythm, our only objection to this piece being the repetition of the same music for three verses. The soprano solo for the Fairy Queen—modestly suggesting that some other Fairy more worthy of the honour might have been chosen to fill the throne—is bold, and appropriately marked in character, the voice being throughout merely supported by the accompaniment. In the Recitative for contralto and chorus, an effective figure runs through the pianoforte part of the solo; and the few bars of chorus, announcing that the day's pleasures are over, lead to the Finale, consisting of soli for the various voices, with chorus. This last piece, although extremely short, forms an effective climax to the work, the choral "Farewell" being delivered with a lingering regret which we feel certain will be sympathetically shared by the auditors. A work like this—so poetically conceived, so delicately touched, and so refined throughout in feeling—cannot be too strongly recommended to the attention of the young. Purity in words and music are not always to be thus found united; and, when to this we add that the Cantata under notice, though simple in the extreme, evidences throughout the hand of a trained artist, there can be little doubt of its suitability not only for the drawing-room, but for practice and performance in schools where vocal music is made a feature.

*Trinity College Calendar for the Academical Year 1879-1880.* [George Bell and Sons.]

It is a somewhat difficult matter to review a Calendar. This bulky volume however, issued by the authorities of Trinity College, is not a dry record of the proceedings of the Institution during the Academical Year, but a history of the College itself, with the names of all the officers, a digest of the laws, a list of those who have passed the examinations with honours, and even a map of the United Kingdom, showing the branches and local centres in connection with the College. There are many interesting announcements in the Calendar of this year; but certainly one of the most important is that "the Council have made arrangements for systematic courses of lectures to be delivered partly at the College and partly at the Hospital by the two senior medical officers—Mr. Lennox Browne and Dr. Llewelyn Thomas—on the Anatomy, Physiology,

and Hygiene of the Organs of Voice and Hearing in relation to the art of Music." The admission of purely medical evidence on these subjects as affecting musical training is comparatively modern; but there can be no question that by this method alone can we produce a race of competent teachers; and we are always glad, therefore, to welcome any step in this direction. "The complete course," we are told, "will consist of ten lectures, the lecturers year by year alternating the subject treated; thus, in the ensuing session Mr. Lennox Browne will lecture on the Organs of Voice and Speech, and Dr. Llewelyn Thomas will treat of the Aural part of the course. Practical demonstrations will be given at the Hospital on patients specially selected by the lecturers from among the 4,000 who annually attend that institution. Proficiency will be tested by a written paper, and rewarded by a silver medal (to be given by the lecturers) for the best paper, and a limited number of Certificates of Merit, to be conferred by the College on the recommendation of the lecturers." We also find that a Pianoforte Trio competition has been instituted, the prizes being ten guineas and five guineas; Adjudicator, Sir Michael Costa; the Trio which gains the prize to be publicly performed in the College at the expense of the Board, the separate part copies being supplied by the composers. All these details show that the College is in good working order; and the list of Professors employed in the Institution offers a sufficient guarantee that the Examinations are placed in competent hands. The papers set for the students (many of which are given in this volume) are certainly sufficiently difficult; but whether some of the questions contained in them are the very best for testing the musical ability of the candidates is somewhat questionable. That stupid pupils very often give correct answers to musical queries which puzzle clever ones is a fact well known to all teachers; for the process of "cramming" is one much more readily submitted to by the mere plodder than by the inborn artist. A discussion of the best means of meeting this difficulty would of course lead us far away from a review of the Trinity College Calendar; and we conclude, therefore, with a cordial congratulation on the increasing success of so young an Institution. In the Almanac contained in the volume before us, many musical events of interest are mentioned; but what means the entry, against the 1st of April, "Beethoven's Mass in D, 1824"?

*Magnificat*, for Four Voices and Organ (or Orchestra). Composed by E. Silas. (Op. 98.)

[Novello, Ewer and Co.]

To remove at once a possible cause of misapprehension, we may state that this work of a conscientious and able musician deals with the Latin and not the English version of the famous hymn. It cannot, therefore, be used as an anthem in the English Church, which fact is to be regretted in view of the high level of its merit, and to be remedied at some future time by the process of adaptation. But upon the Catholic service and the concert-room the "Magnificat" has undeniable present claims, such as, we venture to say, will not be overlooked wherever they become in any measure known. Herr Silas keeps throughout in an atmosphere of dignity befitting his theme. He does not despise variety nor a certain degree of freedom, but nowhere is he found overstepping the limits that divide religious art from uncongenial elements. This *juste milieu*—hard to attain, and harder still to keep—is the *sine quod non* of the sacred composer, who by remaining on one side of it loses charm and grace, and by passing to the other separates himself from dignity of expression and elevation of character. The work begins (Allegro non troppo, D major, 3-4) with a vigorous and simply harmonised passage, utterly free from pretence or striving of any kind, yet quite suggesting the gladness of the words. This is followed by an Andante in B flat, "Quia fecit mihi magna," consisting of a short bass solo, with a choral episode on the words "Et misericordia"; the whole marked by the studied plainness of the opening. The composer abandons this style, however, in his next section—an Allegro in the original key, "Fecit potentium." The sopranos here announce a theme for fugal treatment, the organ supplying a counterpoint of semiquavers. From first to last the movement is admirably worked. The

contrapuntal treatment, often ingenious, is always free and flowing, while the *ensemble* passages, especially that with which the movement ends, are massive and imposing. A short choral *Maestoso*, "Deposit potentes," then serves as bridge to an *Andante* (A major, 6-8) for tenor solo, with concerted episodes. In this the accompaniment, distinguished by much grace and beauty, occupies a conspicuous place, and if not altogether new in design, has a charm far from dissipated by familiarity. The "Gloria Patri" begins with a brief unaccompanied *Adagio* followed by a fugal *Allegro* worked out at some length. As elsewhere, Herr Silas here employs a perfectly natural and unaffected theme, developing it with much ease of style and knowledge of effect. In short the whole "Magnificat" is an example of good, sound, honest workmanship, wherein hardly a trace can be discovered of the degeneracy incident to a fidgetty, nervous and sensation-loving age.

*Winter Days.* Choral Glee for S.A.T.B. Poetry by J. Askham. Music by Alfred J. Caldicott, Mus. Bac., Cantab. [Novello, Ewer and Co.]

ON one or two occasions we have had to award due praise to Mr. Caldicott as a humorous composer able to find congenial inspiration in lyrics like "Humpty Dumpty," "Jack and Jill," and "Little Jack Horner." Here he appeals to us in a different capacity, having divested himself of motley and put on a very sober suit indeed. "Winter Days" is a serious poem, dealing with leafless woods, howling winds, swollen streams, frowning clouds, and regretful memories of departed flowers and extinguished sunlight. But the composer handles his theme as truthfully and with as much force as he did the nursery ballads; the consequence of which is that Choral Societies and Glee Clubs have a valuable addition to their repertory, while the work itself comes forward clothed with the recommendation of having carried off the first prize in a competition at Huddersfield. The opening *Largo* forms an impressive exordium well adapted to command attention for the principal movement (*Allegro molto*), "Black frowning clouds enshroud the sky!" This section commences fugally with a theme of much strength, and is as a whole very vigorous and expressive. We should have preferred, however, something less conventional than a chromatic ascending and descending sequence of chords of the sixth on a pedal to the words "The hollow wind goes wailing by." Imitation in music is always a low form of art, and this particular imitation has been done to death by composers little and big for a century past. The close of the *Allegro*, we are happy to say, makes amends by its union of strength and feeling; while the final *Adagio*, "The voices of the summer days" is marked by a tender sweetness at once suggestive and appropriate. The work deserves attention wherever such things are in vogue, and from it impartial judges will look to the future of the composer for that which is both higher and better.

*The Parochial Psalter and Hymn-Book.*

[Stanley Lucas, Weber and Co.]

IF a new Hymn-book is necessary, we can heartily recommend this one. A quotation from the Preface may explain its purpose: "The Hymn-book now offered by the compiler to his fellow-churchmen originated in a desire frequently expressed by the clergy in his own neighbourhood for a better Hymn-book: one more select than the larger of the collections which are now popular, such as Hall and Mercer, and with greater variety than the smaller ones recently published, such as Morrell and How, and that of the Society for Promoting Christian Knowledge.

"In making this selection of Hymns, the compiler has endeavoured to keep three things especially in view:—

"1. A Scriptural tone of doctrine, as exhibited in the Book of Common Prayer.

"2. A poetic character of thought and expression, and a simple dignity of style, worthy of the time and place for which they are designed.

"3. Suitableness for Congregational use in the Public Services of the Church."

The editors of the musical portion of the work are the late Dr. Rimbaud and Mr. Hopkins, whose names are a guarantee that the harmonies are suitable and vocal, and

that the general selection is of a high character and in good taste. We may add that there are no less than 460 Hymns, comprising new ones by Herr F. Weber, Dr. Steggall, and the editors. Besides this, there are twenty-four Introits, and the whole of the Psalter is set to appropriate tunes.

*Songs for Children.* Translated from the German by S. A. W. Composed by Franz Abt.

*Aesop's Fables.* Versified and arranged for the Pianoforte by L. Williams. [B. Williams.]

CERTAINLY the many children who wish to include music amongst the Christmas pleasures in store for them cannot complain that they are not well catered for. "Little Songs for Little Singers" and "Juvenile Albums" surround them on every side; and it is a hopeful sign of the times that, as a rule, all these little offerings are infinitely superior to those which formed the staple of our own juvenile concerts. The first of the volumes before us will, we think, often find its way from the nursery to the drawing-room, for all the songs contained in it are the composition of one who has already won his way to fame as a writer of vocal music. The words, melodies, and accompaniments of these artistic trifles are alike deserving of praise. Our especial favourites are: No. 1, "Sweet Spring is near;" No. 2, "Under the Tree" (a charming little song with an effective figure in the pianoforte part); No. 7, "The Mill" (a feature in which is the appropriately monotonous semiquaver accompaniment); No. 8, "Evening Song" (written for one or two voices); No. 10, "Birdie in the Cradle;" No. 13, "The Bright Waves are dancing;" and No. 16, "Laugh, Sing, Jump" (which contains a most effective change from double to triple time in each verse). All these songs are bright and cheerful, as they should be for children; and, apart from their tunefulness, will do much towards cultivating the musical taste. The second volume, "Aesop's Fables," is evidently intended for much younger children, and has but small musical pretence, most of the melodies being well known, and all being accompanied as simply as possible, with the leading fingering marked. When we say that No. 1 is set to the tune known popularly as "The Perfect Cure," some idea may be formed of the character of the pieces; but in every case the music goes excellently to the words. What these words are is, however, a matter of much importance, when fables so familiar to schoolboys and schoolgirls are thrown into verse. Some of these are exceedingly well done throughout; but there are others which form so powerful a contrast that, but for the announcement on the title-page, we should scarcely have imagined that they were written by the same person. For instance, in the "Hare and the Tortoise," we have these lines:—

If't was only to show off the speed that he went;  
He was such a boasting, vainglorious gent.

In "The Ox and the Frog," we are told that the Frog  
Blow'd herself out for her young ones to see.

In "The Wolf and the Crane," the pith of the fable is told in these words:—

Your head in my mouth I could have bit off;  
Take thy life as reward, and invite not my wrath.

In "The Cat and the Mice," the exigencies of rhyme force our author into the following lines:—

He'd not been there long when a cunning old Mouse

Call'd out, "My good fellow, think not us to chuse."

We could multiply these instances were it necessary; but have said enough to prove that on the whole it would have been better if Mr. Williams had intrusted the versification of these Fables to another, and contented himself with merely arranging the music. Such simple stories should be simply told; but they should be told in good rhyme and in good English.

*Novello's Octavo Anthems.* "Day of anger, Day of mourning." Composed by Mozart.

[Novello, Ewer and Co.]

ALTHOUGH it may probably be said, without fear of contradiction, that musicians of every shade of opinion would accept the "Requiem" of Mozart as an almost ideal type of true Church music, yet its splendid strains are rarely heard inside our churches and cathedrals. The reason is obvious;

the use of Latin words is forbidden, and the English paraphrase does not reflect the real sentiment of the music : hence this masterpiece is neglected. We have, however, here the three fine movements, "Dies iræ," "Tuba mirum," "Rex tremenda majestatis," arranged to the well-known translations, "Day of anger," "Wondrous sound the trumpet flingeth," and "King of Majesty tremendous." So smoothly and evenly do these words "run" to the music, that it almost ceases to be an adaptation, and must win its way into universal use as an Anthem of the noblest stamp. In this season of Advent it will be specially welcomed by organists and precentors.

*English Organ Music.* "Musical Standard" Series. [London : W. Reeves.]

WE have had forwarded to us Numbers 8, 9, and 10 of the above series, and we commend them with much pleasure to our organist friends. No. 8 contains an "Impromptu March" by Ferris Tozer, Organist of S. David's Church, Exeter, and the first movement of a Sonata by Sir Robert Stewart. No. 9 contains the "Andante," and concluding movement of Sir Robert's Sonata. This Sonata does not aim at the high form which is generally coupled with its title; it is simply three fairly interesting movements of very moderate difficulty. An "Andante Cantabile," by the Rev. E. S. Bengough, Mus. Bac., and an "Introduction and Fugue" by Arthur Johnson occupy the remainder of the number. No 10 contains a "Brilliant March," by Alfred J. Sutton. This is a very well-written March of the florid kind, as its title indicates. No doubt it will be played as a concluding voluntary in many churches, but we hardly think it is well suited for that purpose.

*The Royal Modern Tutor for the Pianoforte.* Containing the Elements of Music illustrated on an entirely new plan. Composed, arranged, and fingered by Henri F. Hemy. [Metzler and Co.]

LITTLE need be said of a work so firmly established in public favour. This new edition, carefully revised by the author, who has also added many useful details in the elementary portion, and inserted several melodies, will no doubt command an extensive sale. The desire expressed in the preface, "to keep pace with the spread and advancement of musical knowledge," is well carried out by the addition of some lessons by the most modern composers; and in every respect the Tutor will be found of the highest value in forming the taste as well as the style of the young performer.

#### FOREIGN NOTES.

MOZART's opera "Idomeneo, il Rè di Creta" was produced on October 25, at the Imperial Opera of Vienna as the first of a series of historical performances of the stage works by that master. The event is the more interesting since "Idomeneo," which was composed in 1780, has hitherto been all but banished from the *répertoire* of operatic establishments, having been, it is true, far surpassed by the later operas of the composer, which followed one another in rapid succession. In "Idomeneo" the influence of Gluck is clearly traceable, both in the careful elaboration of the recitatives and the dramatic importance attaching to the choruses. The performance in question is said to have been very successful, especial praise being bestowed upon Madame Materna, as *Elektra*, and Herr Labatt in the character of *Idomeneo*.

The Hamburg Stadt-Theater, under the active management of its director, Herr Pollini, gave on the first of last month a first representation (on any stage) of Anton Rubinstein's opera "Nero." The work, which was most carefully and elaborately mounted, was received with every mark of success, and its dramatic merits are spoken of in high terms of praise by the local press. The composer, who himself conducted the first and second performances, received a perfect ovation from an enthusiastic audience.

Madame Adelina Patti was at Berlin at the beginning of last month, where she delighted the frequenters of the Royal Opera by her impersonations of the characters of *Violetta* and *Lucia*. The Berlin *Echo*, alluding to the *diva's* visit to the Prussian capital, is indiscreet enough to publish a verbatim extract from the baptismal registry of the church

of St. Louis of Madrid, relative to the lady. From this it appears (we must plead guilty to repeating the indiscretion) that the great vocalist was born at the Spanish capital on February 10, 1843, the daughter of Salvator Patti, teacher of music, and a native of Catania (Sicily), and of Catharina Chiesa, his wife, receiving the baptismal names of Adela Joanna Maria.

Dr. Hans von Bülow has resigned his position as conductor at the Opera of Hanover, where his artistic activity during the comparatively short period of his *régime* had been most marked. A conflict between the conductor and the leading tenor, Herr Schott, is said to have led to this decision.

The Hoch'sche Conservatorium at Frankfurt has been deprived of the eminent services of Herr Julius Stockhausen as leading professor of the vocal department. Misunderstandings with the director, Herr Joachim Raff, are ascribed as the cause of a resolution by which the young institution and the city of Frankfurt are the chief losers.

During a Concert recently given at Berlin by Dr. Hans von Bülow, in aid of the Society of Patrons of the Bayreuth undertaking, the programme included one of the most recent compositions by Brahms, viz.: a series of eight pianoforte pieces (Capriccios and Intermezzi, Op. 76), which were much admired.

Adalbert Goldschmidt, whose *Oratorio* "The Seven Cardinal Sins" has attracted so much attention on the occasion of its performance at Berlin, Hanover, and Vienna, is at present engaged upon the composition of an opera entitled "Helianthus," for which he has himself written the libretto. The completion of the new work is looked forward to with much curiosity in German musical circles.

We have already referred in these columns to the brilliant success achieved by Herrn H. Franke and A. Grünfeld in concerts lately given at various Austrian watering-places. The two eminent artists have since extended their *tournée* to Leipzig, Dresden, and other German towns, meeting everywhere with the same enthusiastic reception, the local press bestowing an equal share of high praise upon the skilful interpretations of the violinist and the improvisatorial power of the pianist.

The hundred and forty-fifth performance of Wagner's "Tannhäuser" took place on the 19th of October last, at Dresden, the work having been first brought out there just thirty-four years ago, viz., on October 19, 1845.

The monument to be erected over the grave of Robert Schumann, at Bonn, has arrived at that town from Carrara, but owing to the advanced season of the year the ceremony of inauguration will be deferred until next spring. Herr Donndorf is the sculptor of the monument, which is entirely wrought in white marble.

Miss Agnes Zimmermann is making a most successful tour in Germany, having already appeared at Berlin, Brunswick, Hamburg, &c., where she has been enthusiastically received. We propose to give a detailed account of the concerts in our next number.

The newly instituted Opéra-Populaire at Paris commenced its performances on October 20 with Halévy's "Guido et Ginevra," which was succeeded on the following day by "Lucia di Lammermoor," the two works having since then alternately furnished the *répertoire* of that establishment. At the National Opéra the *régime* has been contented with the production of familiar operatic representations, two interesting revivals being, however, in course of preparation, viz., Rossini's "Le Comte Ory," and Auber's little-known opera, "Philtre." M. Vaucoleuil, the present zealous director of the institution in question, has, it is stated, re-established a Pension-System, which had become obsolete under the *régime* of his predecessor, and by the operation of which the *personnel* of the Opéra are likely to be greatly benefited. The system consists in the establishment of a fund, partly subsidised by a Government grant, to which the members of the establishment who desire to participate in its advantages may subscribe by submitting to a reduction of five per cent. of their respective salaries, the fund being, moreover, increased by all the monetary fines, &c., imposed upon the *personnel* by the Administration. After the lapse of ten years members are entitled to a pension proportionate to their contributions.

M. Gounod has lately met with great triumphs at Antwerp, where his music, and especially his more recent productions, seem to have been regarded with greater favour than even in his native France. The performance of his opera, "Polyeucte," raised a storm of enthusiasm, as did a festival-concert conducted by the composer, in which a choir of 400 voices and an orchestra of 200 performers took part. The Municipal Council of Antwerp have decreed that a street shall be named after the composer.

Under the title of "Lexicon der Toonkunst," a musical dictionary, after the model of Mendel's well-known German work, is being published at Amsterdam, M. Henri Viotta being the editor.

Four young pupils of the eminent Viennese professor, Madame Marchesi, have recently obtained important engagements on operatic stages on the Continent, viz., Mdlle. Kornau at Strasburg, Mdlle. Zelar at Hamburg, Mdlle. Liszt at the Scala of Milan, and Mdlle. Nevada at Berlin.

Madame Nilsson has entered upon her engagement with the Royal Opera at Madrid, where she will appear in the operas of "Faust," "Hamlet," "Mignon," "Traviata," "Othello," and "Les Huguenots," the great vocalist having gracefully stipulated that the sum due for her first representation should be expended in aid of the sufferers by the recent inundations in Murcia. The total amount contracted for by the lady for six evenings is 90,000 francs.

Madame Albani has proceeded to Florence, the scene of her first triumphs, where she will give a series of representations at the Theatre Pagliano. Later on the eminent singer is expected to appear at Nice and Bruxelles.

The season of Italian Opera at the newly decorated Teatre Real of Madrid was recently inaugurated with a performance of Meyerbeer's "Les Huguenots," in which Mesdames Reszke and Scalchi, and MM. Gayarré, Verger, and Maini took the most successful part.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:

Paris.—Concert Populaire (November 2): Symphony, "Eroica" (Beethoven); Madrigal (L. de Maupou); Pianoforte Fantasia (Schubert); Fragments from "Midsummer Night's Dream" (Mendelssohn). Châtelet Concert (November 2): Pastoral Symphony (Beethoven); Berceuse, for strings (Reber); Grenade, symphonie espagnole (M. Giró); Fragments from "Manfred" (Schumann); Wedding March (Mendelssohn). Concert Populaire (November 9): Symphonie Fantastique (Berlioz); Symphony, G minor (Mozart); Pianoforte Concerto (Tchaikovsky); Overture, "Lenore" (Beethoven). Châtelet Concert (November 9): Italian Symphony (Mendelssohn); Overture, "Béatrice" (E. Bernard); Pianoforte Concerto (Saint-Saëns); Rhapsody for orchestra (Lalo); Scènes Pittoresques (Massenet). Concert Populaire (November 16): Symphony, C major, No. 14 (Haydn); Violin Concerto (Mendelssohn); Fragments from Oratorio, "Christus" (Liszt); Septett (Beethoven). Châtelet Concert (November 16): Fragments from "Manfred" (Schumann); Fragments from "Etienne Marcel" (Saint-Saëns); String Quintett (Boccherini); Overture, "Freischütz" (Weber). Concert Populaire (November 23): Symphony, C minor (Beethoven); Allegretto from Choral Symphony (Mendelssohn); Larghetto from Concerto for hautboy and orchestra (Handel); First Act from "La Prise de Troie" (Berlioz).

Leipzig.—Euterpe Concert (November 4): Overture, "Fingal" (Mendelssohn); Pianoforte Concerto, E flat major (Weber); Symphony, D minor (Volkmann); Rondo Scherzando (Field). Gewandhaus Concert (November 6): "The Lay of the Bell" (Max Bruch). Gewandhaus Concert (November 13): Overture, "Frau Aventiure" (F. v. Holstein); Concerto, G major (Beethoven); Capriccio and Intermezzo (Brahms); Scherzo e Capriccio (Mendelssohn); Symphony Pastorale (Beethoven); Pianist, Clara Schumann. At St. Thomas's Church (November 15): Andante, C minor (Stade); Crucifixus (Lotti); Fughetto (Bach); Salve Salvator (Pappritz).

Berlin.—Liebig Concert (October 24): Symphony, D major (Beethoven); Second Rhapsody (Liszt), &c. Bile Concert (October 24 and 25): Symphony, "Jupiter" (Mozart); Overture, "Euryanthe" (Weber); Serenade for violoncello (Volkmann); Valse Caprice (Rubinstein), &c. Bülow Concert (October 29): Fantasie and Fugue (Bach); Sonatas, F major, Op. 54, and F sharp major, Op. 78

(Beethoven); Eight Capriccio and Intermezzi (Brahms); Variations (Tchaikovsky); Three Pieces for left hand (Rheinberger); Eighth Hungarian Rhapsody (Liszt); Barcarole and Galop (Rubinstein); Concert of the Symphonie-Capelle (November 5): Overtures, "Iphigenia" (Glück); "Jessonda" (Spohr); Symphonies, A major (Beethoven); D major (Mozart); Fragments from "King Manfred" (Reinecke). Bilse Concert (November 5): Préludes (Liszt); Symphony, "Ocean" (Rubinstein); Danse Macabre (Saint-Saëns), &c.

Homburg.—Concert of the Kur-Capelle, with Historical Lecture by Dr. Nohl. Subject, "The Development of Instrumental Music;" Toccata (Bach); Military Symphony (Haydn); Symphony, "Jupiter" (Mozart); Symphony, C minor (Beethoven); Overture, "Rienzi" (Wagner).

Baltimore.—Students' Concert of the Peabody Institute (November 8): String Quartett, E flat major, No. 14 (Mozart); Prelude and Fugue, E minor, Op. 35, No. 1 (Mendelssohn); Pianoforte Quartett, G minor, No. 1 (Mozart).

## CORRESPONDENCE.

### ON COUNTER-TENORS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me to thank the Rev. Mr. Metcalfe for his generous—and, I may almost add, chivalric—defence of that much-abused voice, the counter-tenor. Being one of the class in question myself, I may possibly appreciate Mr. Metcalfe's arguments all the more. Like him, I contend that the substitution of contralto voices for male altos, especially in glee and anthem music, completely alters the effect produced, and not for the better. Let a quartett written for alto, two tenors, and bass, be sung by four men's voices, and the alto will have somewhat the effect of a high, brilliant tenor. Sing it again, with a female or boy in the first part, and you will find it has lost nearly all the brilliancy which characterised the first arrangement. People say there are no male altos abroad. Perhaps not; but I could name many German part-songs by Kücken, Mendelssohn, Kreutzer, and others, which are little, if at all, lower than many of our so-called "alto" parts. In the *Sol-fa Reporter* series I have seen two books of part-music, for "men's voices," edited by the late Alfred Stone, of Bristol, which includes many of our best "alto" glees, most of them in their original keys, such as Callcott's "Green shore of the hill of ghosts," Stevens's "Some of my heroes are low," Horsley's "By Celia's arbour," &c., &c., and I should like to ask how they are to be sung if *not* by counter-tenors? The editor says indeed that they are to be sung by "high tenor" voices, using their "thin register," and *not* by "the male contralto or counter-tenor voice," &c. (the usual amount of abuse), but it is not quite clear to me how this is to be done. A very high-voiced tenor may no doubt sing *one or two* extremely high notes in a song, but when he has a long string of G's and A's, followed by B or C, it will be found too heavy for him to sustain in tune, besides seriously injuring the voice. I question if even Mr. Sims Reeves himself would stand such a test. True, there are so-called "tenors" who can perform the feat, but may they not be "old friends with new names"? May not their "thin register" be suspiciously like *false* *setto*? I have frequently met gentlemen possessed of fine alto voices which they seldom use because they were told that alto was not a man's part, and that only women should sing it. That being so, these fine natural altos wasted their voices in futile attempts to transform themselves into basses or tenors, which nature had never meant them for. Again, I have met (one or two) women with abnormally low-set voices, for whom even alto seemed too high, their best notes being actual *tenor* range. I see no reason why such women should not sing tenor, and high-voiced men alto, without being sneered at and denounced as unsexing themselves. I would ask any musician who has heard glees sung by such excellent altos as Mr. John Foster or Mr. Baxter, what finer singing he would desire, or could even imagine? In conclusion, let me very earnestly disclaim anything like antagonism

to contraltos. So far from that, I am on the most friendly terms with many of our contraltos here, not a few of whom I highly esteem; but my idea is "there's room enough for all" in the world of music.

I remain, &c.,  
D. BAPTIE.

#### MOZART'S SUMMER-HOUSE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was in the spring of the year 1791 that Emanuel Schikaneder, the light-hearted director of the Theater der Wien, came to Mozart and begged him to compose an opera for his theatre in order to animate that decaying temple of the Muses with new life.

Mozart wrote this opera in Schikaneder's plain wooden summer-house in the garden of the Starhemberg'schen Freihause auf der Wieden, in Vienna; and on September 1, 1791, a few weeks before the death of the composer, the "Magic Flute" (*Zauberflöte*) was produced.

After Mozart's death the little summer-house remained long neglected and unnoticed; but in the year 1816 Prince Starhemberg, well known for his love of the fine arts, caused a memorial tablet to be placed on it.

In 1874, on the rebuilding of Freihaus, Baron Sterneck, the President of the International Mozart Society, took advantage of this opportunity to beg the summer-house of Prince Camillo Starhemberg, who kindly presented it to the Society.

Baron Sterneck immediately caused the "little house" to be brought to Mozart's native place, and it now stands in a lovely nook on the Kapuzinerberg, where for some years it has been an object of deep interest to the many who visit the spot.

Possibly the summer-house was not new even at the time when the "Magic Flute" was composed in it; and now, beautifully situated as it is on the mountain-side, it is yet exposed to all the varied changes of the weather; and many of the admirers of Mozart have expressed a wish that the interesting relic may be secured by a light but suitable covering, in order to preserve it from entire decay. The cost of this would amount to several hundred pounds.

The high appreciation of Mozart's works in England encourages us to hope that our petition for a subscription for the preservation of the cradle of the "Zauberflöte" will awaken ready sympathy, and be freely responded to. May we beg you, therefore, to insert this letter in your invaluable and widely circulated paper, and also to receive for and duly remit to us all contributions that may be offered. Pray accept for your kind attention in the service of art the warmest thanks of the Committee of the International Mozartstiftung.

J. E. ENGL, Secretary.

Salzburg, November 1, 1879.

[We need scarcely say that this movement has our warmest sympathy, and that we shall have much pleasure in receiving any subscriptions which may be forwarded to us.—ED. *Musical Times*.]

Subscriptions already received:— £ s. d.

Mary Cowden Clarke	..	..	..	..	1	0	0
J. Alfred Novello	..	..	..	..	1	0	0
Sabilla Novello	..	..	..	..	1	0	0
Novello, Ewer and Co.	..	..	..	..	5	5	0
Clara Novello	..	..	..	..	1	1	0
Porzia Gigliucci	..	..	..	..	0	5	0
Henrietta Moritz	..	..	..	..	0	10	0
Amelia Mozley	..	..	..	..	0	10	0
John Broadwood and Sons	..	..	..	..	5	5	0

#### MUSIC IN THE UNITED STATES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the not very remote past, this country was looked upon as a very dubious field for managers of opera troupes and concert companies to venture upon, unless indeed some phenomenal attraction, backed up by extraordinary modes of advertising, such as was experienced in the Jenny Lind times under the management of the great

showman Barnum, and at a more recent period when that truly great artist, Christine Nilsson, made her appearance as one of a fine galaxy of artists under the management of the Messrs. Strakosch. Those days are happily past, though great artists are still sought after here as in other great musical centres; and your Manager Mapleson, through his disappointments this season, being deprived for many weeks in New York of the services of his great *prima donna*, Madame Gerster, has every reason to acknowledge the fact, however otherwise efficiently his company may be constituted.

Musical culture and appreciation has been very rapid in this country during the past fifteen or twenty years.

Within the shorter space of time here named the writer, who for many years was actively engaged as an officer of an old Handel and Haydn Society, was often told—and by those who were thoroughly interested in the advancement of music among our naturally cold-blooded and eminently practical New England population—that he was labouring to no purpose, as "Oratorio could never be popular among us; that nowhere but in England could it ever be made sufficiently attractive to remunerate those who were devoting their time and energies to that object."

I can only say these were false prophets. To-day Oratorio is one of the most popular forms of musical entertainment; and where the Handel and Haydn Society of Boston was the only Society of note in this country twenty or possibly twenty-five years ago, we now count a good Choral Society engaged in Oratorio work in very many of our large cities and towns near Boston, besides the larger organisations in nearly every great city of this country, even to the Pacific coast. The "Pinafore" craze, as it may justly be called, has also done its good work by introducing numerous deacons and divines, as well as their sisters and cousins and aunts, to the inside of a theatre, where many had never ventured before; and Messrs. Sullivan and Gilbert, who are now here, will undoubtedly add fuel to the flame in the introduction to our amusement seekers of their new work, whatever it is.

We are just now overburdened with a stock of Professors and Mus. Doc.'s, but charlatany usually cures itself in the course of time; and all true lovers of the high and noble in musical culture, may look with confidence to the future of our country in this as in all kindred arts. We are a progressive people, and never retrograde in our movements.

BOSTON, NOV. 10, 1879.

LORING B. BARNES.

#### BACH'S COMIC CANTATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—I feel greatly obliged for the generous terms in which the production of Bach's Comic Cantatas are spoken of in the last number of "THE MUSICAL TIMES"; but permit me to put in a disclaimer on one point with which the writer has unintentionally credited me. Although I did a large amount of "musical editing" in preparing the works for a first performance in this country, my task did not embrace any translation. The rendering of the words of the "Coffee" Cantata into English was done for me by an old and valued friend a good many years ago, and I trust this explanation and acknowledgment may come under his notice.

It was extremely gratifying to find so ready and cordial an acceptance extended to the Cantatas by the leading musical and other journals, and by so many eminent musicians who did me the honour of being present at the performance.

I am, dear Sir, yours faithfully,  
NEWARK, NOVEMBER 22, 1879.

SAMUEL REAY.

In answer to Mr. John W. Lawrence, who in our October number says that Beethoven's Mass in D was last performed by the Sacred Harmonic Society on March 25, 1870, a correspondent writes to remind us that it was given for the second time at the "Oratorio Concerts," under the direction of Mr. Barnby, on May 5, 1871.

## TO CORRESPONDENTS.

\* \* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A.—The title of the book is "Musical Recollections of the last Half-Century," and it is published by Tinsley. As the name of the author is not on the title-page, we do not feel at liberty to divulge it.

G.—PERKINS.—The label on a real Jacobus Stainer violin should be as follows: "Jacobus Stainer in Absam prope Oenipontum 16."

J.—LOMAX.—An edition of F. David's Violinschule is published in English by Breitkopf and Härtel, price 18s.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALFORD, LINCOLNSHIRE.—On October 31, an Amateur Concert, conducted by Mr. Henry Brown (Organist of the Parish Church), with recitations by the Rev. W. W. Talfourd and Miss Talfourd, was given in the Corn Exchange. The part-songs, &c., were well sung by the church choir, assisted by Miss Rose Maddison, Miss Talfourd, and Mr. Starmer.

BELFAST.—The opening Subscription Concert of the Belfast Choir took place in the Ulster Hall on Wednesday, October 29. Mr. H. Stiehl's Evening Hymn, the words by Mr. T. Smith, served to show to what careful training the members of the chorus had been subjected, and in Mendelssohn's psalm, "My God, my God, why hast Thou forsaken me?" the correctness of the chorus, particularly as regards time, was observable. The solo vocalists were Miss Wells, and Messrs. Baxter, Coates, Carter, and Winn. The programme included a number of well-known glees, which were excellently rendered. Mr. F. C. Smyth conducted.—A very successful Organ Recital was given in the Carlisle Memorial Church on Thursday evening, October 30, by Mr. W. F. W. Jackson, Mus. Bac., Oxon, Organist of Holywood Parish Church. An excellent programme, selected from the works of Mendelssohn, Beethoven, Bach, Handel, and H. Smart, gave great satisfaction to a large audience.

BIRMINGHAM.—The Carl Rosa Opera Company concluded a very successful visit on Saturday, the 1st ult. In addition to the operas usually given, Guiraud's *Piccolino*, and Ambroise Thomas's *Mignon*, were produced for the first time in Birmingham, the latter being so successful as to be performed four times. Miss Georgina Burns has much improved since her last visit, and Miss Julia Gaylord and Mr. Joseph Maas contributed greatly to the success of the operas.—Performances of English Ballad Opera were given at the Prince of Wales's Theatre on the 3rd, 5th, and 7th ult. by Mr. Pyatt's Company. Mr. Sims Reeves was to have sung, but although he duly arrived, he was suffering so much from hoarseness that he could not appear. The performances were of considerable merit.—Mr. Stockley opened his seventh series of Orchestral Concerts on Thursday, the 6th ult. In place of a symphony, the instrumental music to the *Midsummer Night's Dream* (Mendelssohn) was given, and the programme comprised the overtures, *Men of Prometheus* (Beethoven), *Parisina* (Sterndale Bennett), *Hamlet* (Gade), (first time in Birmingham), and some lighter pieces, including the *Gavotte*, "Madame de Pompadour" by H. Weis Hall, and solos for violoncello and cornet. All were admirably given. The vocalists were Miss Helen D'Alton and Mr. Redfern Hollins, who were warmly applauded after their respective performances. Messrs. C. W. Perkins and R. M. Winn officiated ably as accompanists, and Mr. Stockley conducted.—The Committee recently appointed at a public meeting to carry out the project of establishing People's Concerts has adopted the title of the Birmingham Musical Association, and the first Concert took place in the Town Hall on Saturday evening, the 8th ult. About 130 of the members of the Festival Choral Society gave their services gratuitously, and the committee engaged Mr. H. R. Piercy and Miss Ambler as soloists, Mr. Stimpson as organist, and Mr. R. Winn as pianist. The prices of admission were fixed at sixpence for the side-galleries and threepence for the rest of the hall, and the doors were opened an hour previous to the performance. No money was taken at the doors, but tickets were to be obtained at a temporary office in the road outside. It was not long before the hall was well filled, and some time before the commencement of the performance it was crowded in all parts. As there was considerable crushing at the booking office, the Mayor obtained a supply of tickets and sold them on the footpath for upwards of twenty minutes. A large number of people were unable to obtain admission. At half-past seven the appearance of the Conductor (Mr. Stockley) and of Mr. Stimpson was the signal for hearty outbursts of applause. The warmest greeting, however, was reserved for the Mayor, the audience standing and cheering him with enthusiastic goodwill as he took his seat in the front of the great gallery. There was, perhaps, a larger attendance of the artisan classes than at the Mayor's free concerts. Here and there were persons belonging to the middle class, but throughout the hall

the great bulk was composed of working men and their families. The first part of the programme, consisting of selections from the *Messiah* and the *Creation*, was introduced by an Organ Offertoire, by Lefébure-Wely. In the interval between the parts the Mayor appeared upon the orchestra, and spoke a few words with regard to the work of the Birmingham Musical Association. The present concert, he said, was the first of a series which it was hoped would extend through the whole season. It was intended that the concerts should consist of the best music, such as the choruses which were given at the Musical Festivals, so that they would afford to all the opportunity of enjoying that which hitherto a certain class had so highly appreciated. The various musical Societies had come forward in a most generous manner to lend their assistance, and had thereby shown that love of their art was the motive that prompted their proceedings. That night they had the pleasure of hearing the Festival Choral Society; next Saturday the Amateur Harmonic Association had consented to give their services, and they would be followed by the Philharmonic and other Societies in their turn. The Association hoped, as time went on, to extend the concerts to most of the Board Schools and other places where suitable accommodation could be found, so that every night there might be places where high-class music could be heard. He congratulated the committee and Mr. Marshall, the honorary secretary, for the energy they had shown in the commencement of their work, and he was much gratified that on the last occasion on which he should appear in public as Mayor of Birmingham he should be surrounded by so many happy faces in connection with one of the purest and best movements which could be inaugurated for the amusement and elevation of the people. The second part of the concert, comprising a selection of secular music, was then proceeded with.—The tenth Annual Festival of the Birmingham Schools Choral Union was held at the Town Hall on the 10th ult., with a choir of nearly 1,000 voices; Mr. J. Stimpson as solo and accompanying organist, Mr. D. L. Davis as solo harpist, and Mr. G. J. Ranklbor as Conductor. There was a large audience, and the performances gave great satisfaction. The Schools Choral Union was organised about fourteen years ago by some of the head teachers of the district church schools, the primary object being the cultivation of a pure taste for music amongst the young. The programme included anthems, glees, part-songs, organ and harp solos. One of the anthems was Mr. A. Gaul's setting of the Twenty-third Psalm, written expressly for this Festival.—Mr. S. S. Stratton gave a lecture on "Music and its Power for Good," on Wednesday evening, the 19th ult., in the lecture-room of the Church of the Saviour, the choir rendering the illustrations, which comprised selections from Mendelssohn, Spohr, Rossini, &c. Mr. Henry Leslie's part-song, "How sweet the moonlight sleeps," was given with great delicacy and effect.—On Thursday, the 20th ult., the Festival Choral Society commenced its season with Mendelssohn's *Elijah*; Miss Mary Davies, Miss Helen D'Alton (in place of Madame Patey, indisposed), Mr. Joseph Maas, and Herr Henschel being the principal vocalists. The performance was a remarkably fine one, and the attendance enormous.

BOLTON.—On the 10th ult., a Concert was given in the Temperance Hall. The vocalists were Mrs. Dawson, Miss Baines, Miss Royce, Miss Dickinson, Miss Mercer, Miss Holland, Mr. Jordan, Mr. Gillett, Mr. Heywood, Mr. Farnworth, and a choir of over forty voices. Mr. J. A. Hartley played Mendelssohn's *Lieder ohne Worte*, Nos. 2 and 3, and with Miss E. Davis, Schubert's *Marche Militaire* in D. The other portion of the programme consisted of glees, part-songs, &c. Mr. R. Moore conducted, and Mr. J. A. Hartley accompanied.

BRIGHTON.—On the afternoon of Wednesday, the 5th ult., Mr. Kuhe gave his third and last Pianoforte Recital.—At the second of Mr. George Watts's fifth series of Philharmonic Concerts, given in the Dome Assembly Room on the 7th ult., the attendance was so large that many had to be turned away from the doors. The solo vocalists were Mrs. Osgood, Miss Attwood, Miss Giulia Welmi (who created a marked effect by her excellent singing throughout the evening), Madame Trebella, Miss Julia Elton, Madame Antoinette Sterling, Mr. Edward Lloyd, and Mr. Maybrick; M. E. De Paris (pianoforte), and Signor Guerini (violin). The programme was varied and highly interesting; and Mr. Watts is to be congratulated upon the brilliant success of the concert. The duties of Conductor were shared by Mr. Lindsay Sloper and Mr. F. Kingsbury, Mr. Robey presiding at the organ.—On the 17th ult., Mr. Kuhe gave his third Subscription Concert. The vocalists were Madame Ilma di Murska, Madlle. Minnie Hauk, and Madame Marie Roze, Signor Brignoli, Signor Pinto, and Mr. Carleton. Mr. Kuhe (piano), Signor Guerini (violin), Madlle. Kitty Berger (zither), and Herr Engel (harmonium).—The artists at the Saturday Afternoon Concerts at the Aquarium have included Mesdames Patey, Edith Wynne, and Mary Cummings; Signor Guerini and Mr. Carrodus (violin).

BRISTOL.—On Monday, the 3rd ult., another of Mr. Riseley's Monday Popular Concerts was given in the Colston Hall, when the band was, as usual, the principal attraction. The programme included Beethoven's Grand Symphony, No. 2, in D, the Overtures *Die Zauberflöte* (Mozart) and *Die Felsenmühle* (Reissiger), A. Wallenstein's "Triumph March," and Mr. J. L. Roeckel's Sarabande and Gavotte from *Olympia*, the latter being conducted by the composer. Mr. F. W. W. Bampfylde, A.R.A.M., played Hiller's Concerto for pianoforte and orchestra, in F sharp minor, in a most artistic manner. The vocalists were Miss Marian McKenzie and Mr. E. T. Morgan.—On Monday, the 17th ult., another Concert of the same series was given, and was equally well attended. The various items in the programme included Beethoven's *Eroica* Symphony, No. 3, in E flat, Op. 55, very creditably played; the Overtures *La Cenerentola* (Rossini) and *Rosamunde* (Schubert), E. Prout's Minuet and Trio, and Wagner's Grand March from *Tannhäuser*. Mr. W. L. Barrett played Glinka's piccolo solo *Pas de Patineurs*, and the vocalist was Miss Amy Aylward, R.A.M. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted.

CLIFTON.—On Wednesday, the 5th ult., Mr. J. L. Roeckel gave a private Pianoforte Recital in the Victoria Rooms in aid of the funds of the Bristol Benevolent Institution. The programme included Handel's "Harmonious Blacksmith," Bach's Prelude and Fugue in C sharp minor, No. 3; Beethoven's Sonata in E flat (Op. 29), No. 3; and selections from Mendelssohn, Chopin, Schumann, and Hummel,

all of which were played with great taste and expression. The whole amount of the receipts, after deducting for expenses, was handed over to the funds of the institution by Mr. Roeckel.—On Wednesday, the 12th ult., the first of the series of Classical Chamber Concerts was given in the Victoria Rooms. The performers were Mr. Henry Holmes (first violin), Mr. Valentine Nicholson (second violin), Mr. Alfred Burnett (viola), and Signor Alessandro Pezze (violoncello). Unfortunately at the last moment Mrs. Viner-Pomeroy was prevented by indisposition from taking her usual place at the pianoforte, thus necessitating an alteration in the programme. Excerpts from the works of Mozart, Beethoven, and Haydn were splendidly played by the instrumentalists, and listened to with the deepest attention. For the first time at these Concerts a vocalist was engaged—Signor Monticco—whose performance was much appreciated.

COVENTRY.—On Tuesday the 4th ult. the Coventry Musical Society gave a performance of Beethoven's Mass in C, and Spohr's *Last Judgment*, in the Corn Exchange. The band and chorus numbered 150. Mr. Trickett, F.C.O., conducted, and was well supported by Miss Anna Williams, Madame Enriquez, Mr. Rigby, and Mr. Thurley Beale. The choruses in both works were well sung, and the band was very efficient.

DARWELL, NEAR BLACKBURN.—On Thursday evening, the 6th ult., Mr. T. S. Hayward gave a Pianoforte Recital at the Exhibition. A well-selected programme was interpreted in a most excellent manner, and highly appreciated by a large audience.

DONCASTER.—On Tuesday evening, the 11th ult., Dr. Spark, of Leeds, gave a lecture in the Corn Exchange on "Anthems and Anthem Writers," the Vicar of Doncaster presiding. The lecturer traced the history of the anthem from the earliest known examples down to the present period. The illustrations, which were most charmingly rendered by St. George's choir, Leeds, comprised specimens from Farrant, Weldon, Purcell, Greene, Bennett, Goss, Wesley, Smart, and Spark. The position of the anthem and its importance in the services of the Church were clearly pointed out, and many interesting circumstances connected with the lives and works of the composers were narrated. A deep interest was evinced in the lecture by the audience, and at its conclusion the Vicar moved a vote of thanks to Dr. Spark.

DUDDLEY.—A performance of Handel's *Oratorio Samson* was given by the Vocal Union on the 11th ult., in the Public Hall. The principal vocalists were Miss Miner, Miss E. Bailey, Mr. J. Carless, Mr. W. Grayson, and Mr. O. Millward. The performance gave great satisfaction to a numerous audience, the especial feature throughout being the remarkable clearness and precision of the chorus-singing. Mr. James Hale was an efficient leader of the band, which particularly distinguished itself in the Overture and the "Dead March." Mr. B. Barlow conducted.

DUNDEE.—On the 13th ult. the Amateur Vocal Union gave the first Concert of the present season, when Gadsby's *Cantata The Isles* was performed with great success for the first time in Scotland. The principal vocalists were Miss Anna Williams (Edith), Madame Enriquez (Isabel), Mr. Vernon Rigby (Ronald), and Mr. Thurley Beale (Robert Bruce). The choruses were effectively rendered, under the able direction of Mr. Kinross. It is proposed to repeat the work next season, with orchestral accompaniments.

EDINBURGH.—At the consecration of St. Mary's Cathedral, by the Bishop of Edinburgh, there was full choral service. Mr. T. H. Collinson, Mus. Bac., Organist of the Cathedral, presided at the organ. The choir of the Cathedral was largely supplemented by choristers from the Cathedrals of York, Durham, and Ripon, and several local choirs. The Anthem selected as specially suitable for the occasion was by Dr. Boyce, the solos being efficiently rendered by Messrs. Marr, Lewis, Banks, Lark, Sanderson, and Purves. The sermon was preached by the Bishop of Peterborough.

FARNHAM.—On Thursday, the 20th ult., a highly successful Concert was given in the Corn Exchange by Mr. Lewis Tilley, assisted by Miss Rose Barnby, R.A.M., Madame San Martino-Campobello, Mr. Sidney Barnby, Mr. Henry Parkin, Mr. Lovett King, Mr. Prenton, and Herr Carl Schneider. The programme was miscellaneous, and the most successful pieces were "Robert, toi que j'aime" (Miss Rose Barnby), "The Lost Chord" (Madame Campobello), "Stranded" (Mr. Prenton), "Ella" (Mr. H. Parkin), and the violin solo played by Herr Schneider. Several glee and part-songs were effectively sung during the evening by the British Glee Union (Messrs. Barnby, Parkin, L. King, and Prenton). Mr. Lovett King presided at the piano, and, in addition to accompanying the vocal music, contributed two or three buffo sketches.

GLOSSOP.—The first Concert of the season was given in the Town Hall, on Tuesday night, October 28, by the members of the Philharmonic Society, when Handel's *Oratorio, Joshua*, was performed. The principal vocalists were Miss Arthur, Miss Bowmunt, Mr. Binns, and Mr. Rickard. Violoncello, Mr. Allan Avison; trumpet, Mr. John Harrison; leader, Mr. G. Jackson; and Mr. Charles Hall officiated as Conductor in the absence of Mr. Thornhill. The *Oratorio* was well rendered, and the Concert, musically, very successful.

HALIFAX.—An appropriate conclusion to the reopening services of the noble Parish Church was the first Choral Festival given therein by the various choirs forming the Choral Union in connection with this Deansery. The Union was started last summer, and the festival held on Saturday evening, October 25, proved beyond a doubt the success of its operations since that time. For some months the members have been carefully preparing, under the guidance of Dr. Roberts, for this event, and his efforts have met with most signal success. The chancel was completely filled, and the effect of so large a number of trained voices was extremely beautiful. Dr. Roberts presided at the organ. Sir John Goss's Evening Service in C, and Sir F. Ouseley's Anthem, "It came even to pass," were sung. The hymn before the sermon was "Praise, my soul, the King of Heaven," to the music of Sir John Goss; and during the collection "Hark, the sound of holy voices" was sung to James Langran's well-known setting. Handel's "Hallelujah" Chorus formed a noble finish to a magnificent service. An Organ Recital was given in the Parish Church, on Monday,

October 27, by the Rev. Sir F. Ouseley and Dr. Roberts. The instrument ranks as one of the finest in the kingdom, and is an attractive feature in the restored church. The programme was a very comprehensive one, and each piece, played as it was with perfect taste, was listened to with the greatest attention by a large and appreciative audience.

HAMILTON, CANADA.—The first of a series of Six Subscription Concerts was given by Mr. J. R. Adams and Mr. Aldous in the School-room of the Church of the Ascension, on the 11th ult. The programme included two movements, Adagio and Finale, from Haydn's Twenty-first Quartett; Allegro and Andante from Mozart's Eighth Sonata, for violin and piano; Rondo d'Elizabetha, by Rossini, for flute, violin, and piano; the Valse from *Faust*, arranged by Jaell, for piano; and one or two lighter pieces. Two readings were given by Miss Crawford, a lady of marked ability.

HERTFORD.—A handsome Organ, of two manuals and pedal organ, given for the new Chapel of Haileybury College, by Messrs. J. W. Walker and Sons, was opened on the 10th ult., by Mr. P. H. Diemer, Organist of Holy Trinity Church, Bedford. The preacher was the Dean of Peterborough, and the Anthem, "It is a good thing to give thanks," was composed expressly for the occasion by Mr. Diemer.

HUDDRISFIELD.—The first Concert of the Glee and Madrigal Society took place on the 21st ult. A varied programme was presented, Madame Antoinette Sterling, Mr. J. Varley, and Mr. W. Eastwood being the soloists. The new Prize Glee, "Winter Days," by A. J. Caldicott, and the same composer's humorous Glee, "Humpty Dumpty," were very well rendered, and elicited much applause, as did also T. Distin's Prize Glee, "Jack Horner."

KIDDERMINSTER.—An Organ Recital was given on the 6th ult. on the new Organ just erected by Messrs. Morten and Taylor, of London, in the Unitarian Chapel. The Organ, though small, is an effective one of two manuals. Mr. G. C. Binden, Organist of St. Mark's, Lewisham, who was specially engaged, played an attractive programme in a masterly manner.

LEAMINGTON.—The new three-manual Organ, built by Hill and Son for the Parish Church, was opened by Sir H. Oakley on the Eve of All Saints. Special services were held, and Recitals given by Sir H. Oakley, Sir F. Ouseley, and Mr. Frank Spinney. In connection with the opening a performance of the *Messiah* was given in the church, with the Misses Robertson, Mr. Henry Guy, and Mr. Santley as solo vocalists. The band was complete, and the chorus numbered about 200 voices. Mr. Frank Spinney was Conductor, and the performance was an entire success.

LEIGHTON BUZZARD.—Mr. T. J. Price's Concert took place on the 11th ult., the artists being Miss Eléne Webster, Miss Louie Heard, Miss Annie Lewer, and Mr. Stedman (vocalists), and Miss Agnes Cardus (violin). All were very successful in their rendering of the various pieces allotted to them. The concert-giver played a new Caprice for pianoforte of his own composition, and also gave two humorous songs, which were much appreciated.

MANCHESTER.—The Athenaeum Musical Society commenced its thirteenth season by a Concert on the 3rd ult. The selection was miscellaneous and entirely vocal, including the Prize Glees, "Hushed in death" (H. Hiles), "Hence, loathed melancholy" (Hy. Lahee), and several well known part-songs. The whole of the numbers were admirably rendered, and the performance fully sustained the high reputation which this Society possesses for its excellent part-singing. The programme included some songs, duets, &c., by members of the Society. As usual, Dr. Hiles conducted. At the next Concert Handel's *Alexander's Feast* will be performed, with orchestral accompaniments.

MARSH CHAPEL, GRIMSBY.—On Tuesday, October 28, the Rev. T. R. Matthews, a well-known hymn-writer and editor of the *Village Organist*, opened a chancel Organ of considerable power and merit in the parish church of Marsh Chapel. The builder, Mr. J. R. Consans, of Monk's Road, Lincoln, has so arranged the ten stops as to avoid the old two-manual design, still retaining the efficiency hitherto supposed to be attainable only by following out that plan, the open diapason being made to answer for a solo on the great organ, or as an additional bass solo for the pedal, with Lieblich-gedackt both for treble and bass; thus not only simplifying arrangements, but considerably reducing the cost, at the same time leaving the Organ ready for further development.

NEWCASTLE-ON-TYNE.—On the 24th ult. a Concert of sacred music was given in Salem Church, in aid of the Organ Fund. Dr. Stainer's *Cantata, The Daughter of Jairus*, formed the first part, and was successfully rendered by the choir. The solos were sung by Miss Foggin, Mr. Farquharson, and Mr. Winyard. The second part of the programme was a selection from Handel's works. Mr. Foggin presided at the Organ.

NEWCASTLE, STAFFORDSHIRE.—The harvest thanksgiving services were continued at St. Giles's Church on Sunday, the 16th ult. The choir, under the direction of Mr. J. Bourne, sang with much efficiency the Anthems, "I will magnify Thee," and "Fear not, O land" (both by Sir John Goss). The offertories were to defray the debt on the Organ, a fine instrument, which is a great acquisition to the services of the church. The organist, Mr. J. Preece, ably displayed the qualities of the instrument. The special organ performances were: Air, with variations, from the *Grand Symphony* in D (Haydn); grand Postlude in E flat (Batieste), O sanctissima (F. Lux), and Grand March in B flat (E. Silas). The offertories in the aggregate realised £40 18s.

NORTH SHIELDS.—On Tuesday, October 28, the Tynemouth Philharmonic Society, under the conductorship of Mr. C. Francis Lloyd, Mus. Bac., Oxon., gave a most successful performance of the *Messiah* for their first Concert of the season. The chorus numbered over 200 voices. The soloists were Miss Tomlinson, of Leeds, Miss Robertina Hall, of Newcastle, and Messrs. Whitehead and Nutton, of Durham Cathedral. Mr. William Wilson presided at the Organ, and Mr. George F. Vincent (of Leipzig Conservatoire) at the piano. The Tynemouth Philharmonic Society has only been in existence a few months, therefore the members are to be congratulated on the success of their first Concert.

OCKLEY, SURREY.—The annual Harvest Services were held on Sunday, the 2nd ult., with choral celebration, in St. Margaret's Church, Sadler's Kyries, Sursum Corda, and Glorias, with the other portion of the service by Dykes, were sung with true devotional feeling. Matins, at 11 a.m., began with the Processional "Oward, Christian soldiers"; Tallis's responses; the psalms, Gregorian, according to Helmore; Te Deum, Sadler in F; Anthem, Barnby's "O Lord, how manifold are Thy works"; and appropriate Hymns (Ancient and Modern), sung with great spirit by the choir, which was assisted by two leading boys from St. Paul's, Brighton, Masters W. Snelling and Herbert Sadler. Evening-song was sung in St. Margaret's at 3.30 and in S. John's at 7.30 p.m., when the Processional was "Brightly gleams our banner"; the Magnificat to the first Parisian tone, sung in unison, with varied organ accompaniment, and the Nunc dimittis to the second Parisian tone. Mr. Charles G. Sadler played during the day Smart's March in G; Battiste's Offertorio in D; "Marche aux Flambeaux" and the "Hallelujah" Chorus.

OXFORD.—The Choral Society gave a performance in the Corn Exchange on Thursday evening, the 6th ult., of Stainer's sacred Cantata, *The Daughter of Jairus*, and Spohr's Oratorio, *The Last Judgment*. The principal vocalists were Mrs. Osgood, Miss Antelli, Mr. Barton M'Guckin, and Mr. Bridson. Dr. Stainer's work contains many striking passages, and the whole spirit of the theme is admirably conveyed. Among its special features may be mentioned the first tenor solo, "My hope is in the everlasting," which was finely given by Mr. M'Guckin; a chorus of women, "Sweet tender flower;" the chorus, "Awake, thou that sleepest;" the duet, "Love divine," well rendered by Mrs. Osgood and Mr. M'Guckin; and the jubilant trio and chorus, "To Him who left, which is a powerful finale. The work was exceedingly well rendered throughout. Spohr's *Last Judgment* was performed with marked success. Special mention may be made of the duet, "Forsake me not," by Mrs. Osgood and Mr. M'Guckin, and the quartet and chorus, "Blest are the departed." Mr. Bridson and Miss Antelli also rendered essential service, and sang with care and conscientiousness. Mr. W. H. Alchin, Mus. Bac., conducted with his usual ability, both band and chorus giving ample evidence of his skilful training.

PENDLETON.—The Choral Union gave the first Concert of the eighth season at the Town Hall, on the 17th ult. The programme comprised several glees, choruses, and songs, and two pianoforte solos, all of which were well executed, and elicited much applause. Miss Prestwich and Miss Walwyn were the vocalists, and Mr. De Jong gave two flute solos. The pianoforte solos were well executed by Mr. James Lowe, who also acted as Conductor for the first time since his appointment to that office. At the second Concert, on the 15th inst., the *Messiah* will be given, with augmented band and chorus.

RENFREW.—The Choir of Anderson Parish Church, Glasgow, gave a very interesting Concert at the Burgh Hall, on Tuesday evening, the 11th ult., under the conductorship of Mr. Jos. Ives. The programme was well selected and capably executed, the Scotch humorous part-songs arranged by Mr. Ives being rendered with good effect and eliciting hearty applause. Among the soloists were the Misses Hannah and Walker, and Messrs. Craig, Watt, and Hamilton. Mr. Ives and Miss Gimmell played two pianoforte duets, which were well received.

WALLINGTON.—The first of a series of Classical Chamber Concerts, under the direction of Mr. Herbert Green, took place at that gentleman's residence, "Sterndale," on Monday evening, the 10th ult. The building in which these concerts take place was especially erected for the purpose, and is therefore absolutely perfect in every detail for the due appreciation and rendition of classical chamber music. The concert commenced with Mozart's Quartet No. 2, in D minor, arranged for two violins, viola, and violoncello, admirably played by Messrs. Asperne Deane, W. H. Hill, Edward Deane, and Albert. Mr. W. H. Cummings made his first public appearance in Wallington on this occasion, and his singing of the Recitative and Air, "Deeper, and deeper still," and "Waft her angels," and Beethoven's "Adelaide," will not soon be forgotten. As a solo for clarinet, Mr. Leonard Beddome played "Ballade" (Niels W. Gade). Messrs. Edward Deane and Turle Lee played "Nocturne" for viola and pianoforte by Beethoven, and the latter gentleman accompanied the vocal items.

WALTON-ON-THE-HILL.—The Annual Harvest Thanksgiving Service was held in the church of St. John the Evangelist, on October 29, when an appropriate sermon was preached by the Rev. Thomas Dickson. The musical portion of the service, which was rendered by the voluntary surplice choir of the church, was fully choral, and included Wesley's Service in F, and Greene's Anthem, "Thou visitest the earth," the solo being capably sung by Master Grundy. Mr. Carmichael presided at the organ.

WARRINGTON.—Mr. T. M. Pattison gave the first of a series of Concerts on Monday evening, the 3rd ult. Solos on the harp by Mr. John Thomas were features in the programme, and Miss Amy Empson, who took the solo parts in several glees, also sang several songs very successfully. Mr. Pattison's band and choir acquitted themselves in a manner which must have been most satisfactory to their Conductor.

WEEKLEY, NORTHANTS.—On Thursday, the 20th ult., the new Organ, erected in Weekley Church by Messrs. Wordsworth and Maskell, Leeds, was opened by Mr. C. Stanley Wise, Organist of Godalming Parish Church. The instrument, consisting of two manuals and pedal organ, is very effective. After service Mr. Wise gave a Recital, including Mendelssohn's Sonata in B flat, the St. Ann's Fugue, and a selection from the works of Hesse, Batiste, Merkel, &c.

WELLINGBOROUGH.—The Wellingborough Philharmonic Society gave its twelfth Concert at the Corn Exchange, on Monday evening, October 27. The Oratorio selected was Haydn's *Creation*, which was very successfully rendered. The artists were Mrs. M. A. Warren (of Manchester), Mr. Harper Kearton, and Mr. Hilton, Conductor. W. R. Harrington, Esq.

WEYBRIDGE.—Mr. H. P. G. Brooke, F.C.O., Organist and Choirmaster of St. James's Church, gave his eighth annual benefit Ballad

Concert at the Institute on Tuesday, the 4th ult. The programme was well selected, and Mr. Brooke, who conducted and accompanied with his usual talent, was ably assisted by Mr. Walter Fitton, R.A.M., who played two pianoforte solos in brilliant style. Most of the vocalists, who were well-known amateurs, displayed considerable expression and artistic skill. The Concert was highly successful.

WOODFORD.—A Musical Entertainment was given on the 19th ult., at the Assembly Rooms, in aid of the Woodford Institute. The entire arrangements were under the direction of Mr. Charles Parker; the artists being Miss Nellie Dakin, Miss Laura Dakin, Messrs. Munday, Arthur Weston, H. J. Dakin, C. Parker, Baylis, Henry, and Turner.

WORCESTER.—Mr. Spark's opening Concert of the sixth season was given in the Music Hall on the 4th ult. The programme, if not abounding in variety, was of an excellence which was highly appreciated. The instrumentalists were Madame Norman-Néruda and Mr. Charles Hulé, and the vocalists Mr. J. Hervet D'Egville, a younger son of the late Mr. James D'Egville, of this city, who possesses a fine bass voice, and Miss Percy. Altogether the concert was a most enjoyable one and highly successful. Mr. Garton ably accompanied the vocal music.—The first Concert of the Philharmonic Society for the present season was given at the Music Hall on the 21st ult. before a large and highly appreciative audience. The programme comprised Beethoven's *Engels* (Mount of Olives), a selection from Handel's *Israel in Egypt*, and the Overture to *Esther*. The principal vocalists were Miss Annie Marriott (who created a marked effect by her excellent singing as the Prophetess in Beethoven's work), Mr. Abercrombie, and Mr. Millward. The choruses in *Israel in Egypt* were finely given, and reflected the utmost credit upon the admirable training of Mr. Done, who conducted.

YORK.—A performance of Handel's *Judas Maccabaeus* was given in the Festival Concert-rooms on the 12th ult. by the York Musical Society, before a brilliant audience. The principal artists were Miss Mary Davies, Miss Riley, Mr. Hollins, and Mr. McCall (of the Minster choir). The chorus was augmented by several members of the Cathedral choirs of York and Leeds, and the orchestra was strengthened by the best instrumentalists from Leeds and neighbourhood. Mr. R. S. Burton conducted with his usual tact and ability.—In connection with the Fine Art and Industrial Exhibition, several Recitals on the Great Organ have been given during the past month by Mr. Loaring, F.C.O., of Bradford. On each occasion his programmes were exceedingly interesting, and the performances met with very general approbation.

ORGAN APPOINTMENTS.—Mr. W. H. Holman, Organist and Choirmaster to S. Peter and S. Paul, Yalding.—Mr. W. C. Hether, Organist and Choirmaster to Listowel.—Mr. A. W. K. Wade to Golborne Hall, Upper Westbourne Park.—Mr. S. Leighton to St. Bartholomew's, Gray's Inn Road.—Mr. William Henry Stock to St. David's, Wem, Shropshire, N.B.—Mr. Haydn William Grover to the Parish Church, Godstone, Surrey.—Mr. W. Terence Jenkins, Organist and Choirmaster to S. Mary's Parish Church, Tenby, South Wales.—Mr. J. W. Honneman, Organist and Director of the Choir to Parish Church, Beverley.

CHOIR APPOINTMENTS.—Mr. W. Amos to St. Olave's, Southwark.—Mr. George Banks (Tenor) to St. Mary's Cathedral, Edinburgh.—Mr. George Minns (Tenor) to Ely Cathedral.

#### OBITUARY.

On the 29th of October, at Elm House, Honne, Suffolk, the residence of her father, CONSTANCE ELLEN, the beloved wife of JOHN FREDERICK BRIDGE, Mus. Doc., Oxon., of the Cloisters, Westminster Abbey, aged 32.

On the 1st ult., at his residence, 16, Surrey Street, Strand, CHARLES LEWIS GRUNIESEN, in his 73rd year.

On the 17th ult., at his residence, 113, Grosvenor Road, Highbury, JOSEPH THOMAS COOPER, F.R.A.S., Organist of Christ Church, Newgate Street, and Christ's Hospital, aged 60.

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PREFACE.

"*ACIS AND GALATEA*" appears to have been composed for the Duke of Chandos about the year 1720, and was performed at Cannons in the year following.

As in many of Handel's works which were written about this period, the disposition of the chorus parts is such as to warrant the supposition that the choir he had to deal with was limited in its numbers (there being apparently no Altos), and exceptional in the compass of its Tenor voices. This conjecture is borne out by the fact that the omission of an Alto part, and the division of the Tenor into two or three parts, is common to nearly all the works which Handel wrote for the Duke of Chandos, but is found in scarcely any, if any, of his subsequent compositions.

It would be difficult otherwise to account for so unusual an arrangement, although it might have been supposed that when his connection with the choir at Cannons ceased, he would have rearranged the vocal parts and brought them more into conformity with the requirements of ordinary choirs. But it would seem that when his attention became absorbed in the production of his Oratorios, he laid aside the smaller works of the "Chandos" period, only taking them up to transfer a movement which might be required for the larger composition then in hand. This, however, would not account for a work of the importance of "*Acis and Galatea*" being left in its exceptional state; for if the size and attractive nature of the Serenata did not claim more than ordinary consideration at the hands of its composer, its performance in London twelve years later—presumably with a chorus not possessing the peculiarities of the Chandos choir—would appear to have demanded some revision of its voice parts.

Nothing, however, seems to have been done in that direction—if we except a pencilled memorandum by the composer on the 1st Tenor line of "Wretched lovers," "*This part in Contrab.*"—until about thirty years ago, when an equally rough and ready expedient was adopted by the Handel Society under the advice of Sterndale Bennett, viz.: to give the 1st Tenor line of nearly all the choruses to the Altos. It need scarcely be said, that as the range of the remaining Tenor parts coincided almost exactly with the one transferred to the Altos, the difficulties could only be regarded as mitigated, not removed.

It was plain—and it must have forced itself upon the attention of those who have directed its performance, as well as on those singers who have been condemned to wrestle with its well-nigh impossible Tenor parts—that a more radical and systematic rearrangement was required to place this work upon an equal footing with others of its class.

With this desire alone has the present edition been prepared and published.

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